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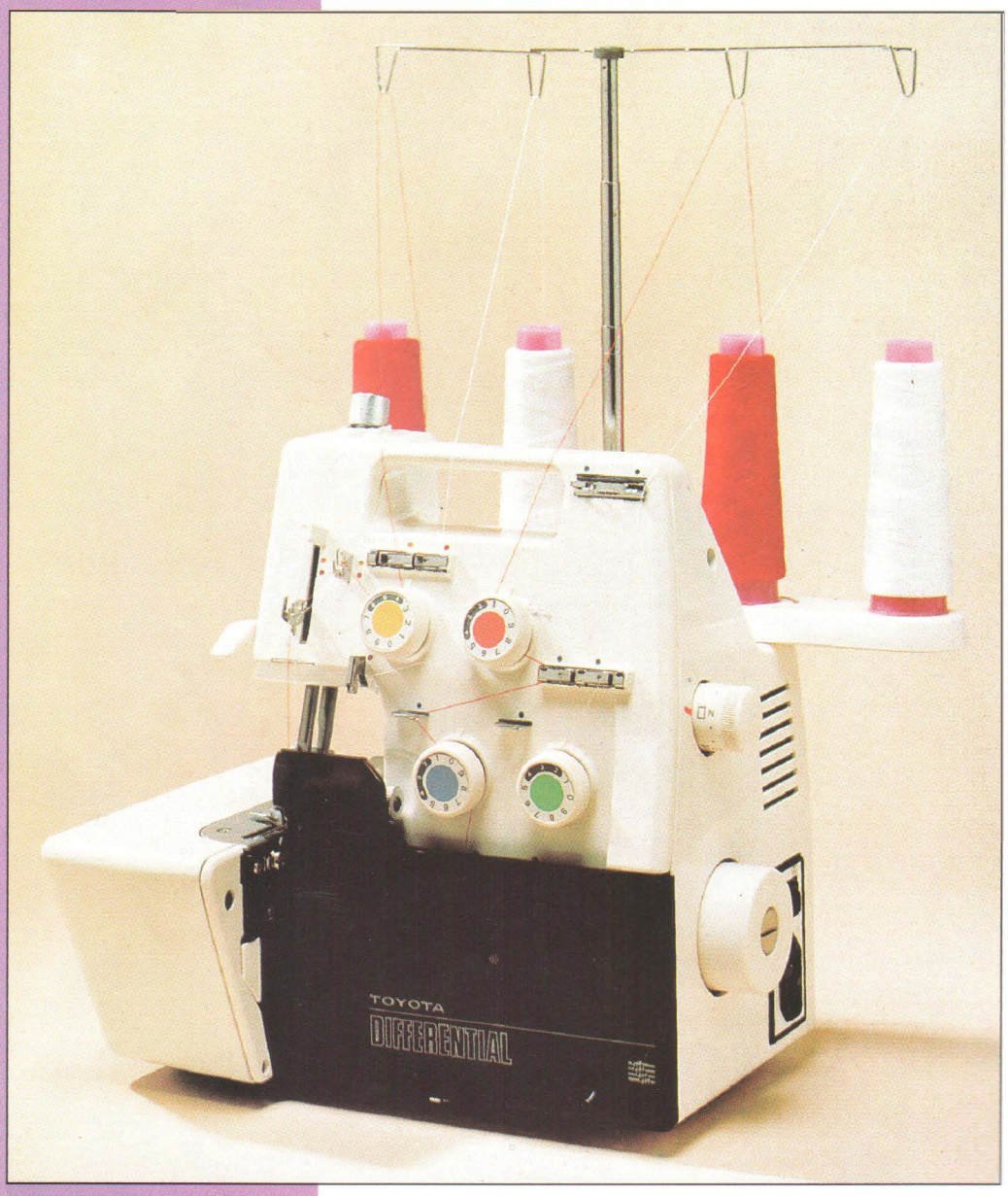

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Entries must be submitted on a postcard or on the back of an empty, sealed-down envelope. All accepted entries will be examined and the judges will award the prize to the sender of the first correct entry checked after the closing date. Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified. The prize must be accepted as offered. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Lithame Ltd, the printers of *Machine Knit Today*, and Aisin (UK) Ltd.
Decisions of the judges and the editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knit Today*.

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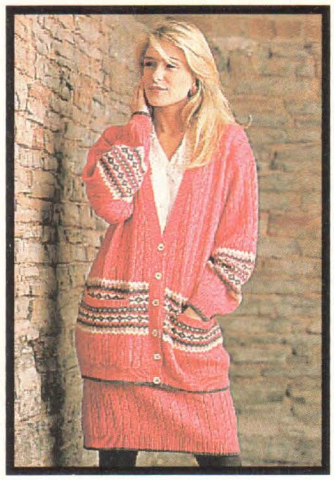

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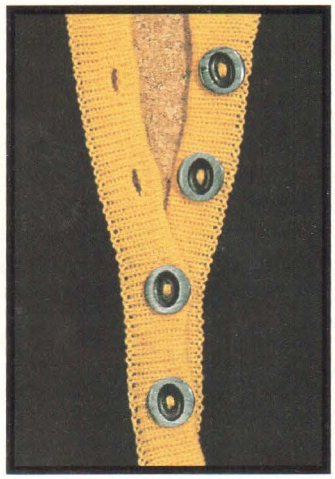

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EDITOR'S LETTER

There's something for everyone in our first issue of *Machine Knit Today*. The 'pull out and keep' stitch pattern library concentrates on pop art and geometric designs. Where variations were irresistible, they have also been pictured, hoping you will use the patterns as a basis for experimentation. Further stitch ideas are given in our new features.

'Maxi-Motifs' commences with the first three designs from an original look at the Zodiac. 'Punchcards with a Plus' personalises 'Teddy' with a touch of embroidery, and 'Masterclass' demonstrates design techniques for electronics with beautiful sampler patterns from Betty Abbott.

'Step by Step' uses a series of pictures to demonstrate an excellent buttonhole technique and to use this to best advantage, check out 'Focus on Buttons'. Button selection can completely change the look of a garment — from fun and sporty to classic or evening and we have tried to reflect this not only in the samples, but with the jacket and tunic designs — two garments from one pattern.

For sheer adaptability the Marion Nelson cards are hard to beat. We have lots of new ideas for these and this month, show one of our stitch library designs as a border on a child's garment.

Betty Barnden's name is known to machine and hand knitters alike. A very talented lady, she returns to her roots (see her profile on page 15) by presenting ideas and techniques for textiles which can be used for soft furnishings. Another talented contributor is Ruth Lee whose advice will, hopefully, send you rushing off to get the best possible use from your charting device.

If you are lucky enough to have access to a computer, then Angela Gordon updates us on the latest offerings from knitting software. On a different tack — and with ideas that can be 'pinched' by non-computer owners — Wendy Damon gives us pointers for presentable fashion illustration.

The more you know about your materials and equipment, the better use you are able to make of them. Peter Free's new regular slot called 'Machine Works' — concentrates on all aspects of machine care, problems and maintenance. Terry Mason, meanwhile, gives currently available yarn types a thorough review (see 'Yarn Know How') in respect of their end use.

Garment patterns follow the geometric style of the stitch library. The cable and Fair Isle suit translates beautifully into a man's sweater, whilst the classic lady's lace cardigan is given a new look with its detachable collar. The man's Fair Isle sweater would make a super oversized top for lady's and for European knitters there is a simple Jacquard sweater.

With a superb competition and excellent yarn bargains we hope you will agree we have something for everyone, irrespective of machine and knitting expertise. I look forward to hearing your comments on our new look magazine.

A day out for the club or the family — there is something to delight everyone at Coldharbour Mill

Knitting

Country

Coldharbour Mill is a working wool museum, based at Uffculme, Cullompton, Devon — with unexpected delights for all the family. Expecting to spend only an hour or so on my visit, especially having my spouse 'in tow' (his tolerance limit on knitting interests is pretty high — but there are limits!) to our surprise and delight four or so hours later we reluctantly tore ourselves away — or we would have missed an evening appointment!

FROM VIEWS TO HOME BAKING

Set in beautiful countryside, the site itself is one to linger in, especially in good weather. In fact, I wish I could have this page produced with sound as wherever one went around the buildings the sound of bird song and running water seemed to follow! In cooler weather, the view from the small restaurant overlooking the water and wild life, would also tempt you to linger (quite apart from the delicious home cooking available!).

IN HISTORICAL CONTEXT

Coldharbour Mill is possibly situated on the site of one of two mills at Uffculme which were recorded in the Domesday Book. There was probably a paper mill on the site in 1707 and in 1753 a great flood caused major damage to the mill and it was rebuilt sometime afterwards. In 1788, it was advertised in Trewman's *Exeter Flying Post* thus — 'To Let, Grist Mills at Coldharbour Mills, Uffculme, lately built entirely new, with a very large head of water'. One of the Fox brothers bought the mill and expanded it, producing 'Long Ells' — lengths of fine white, heavily fulled serge — which was exported very successfully to the Colonies and China via the East India Company. So Fox brothers managed to stay in and expand upon the woollen trade, which was starting to die out in Devon by that time. In fact, the family owned and operated the mill until the early 1980s — by that time Coldharbour was their worsted spinning annexe — when falling trade forced its closure. Happily, the Coldharbour Mill Trust was formed shortly after the closure to save the mill buildings, machinery and power sources.

THE WORK AT THE MILL

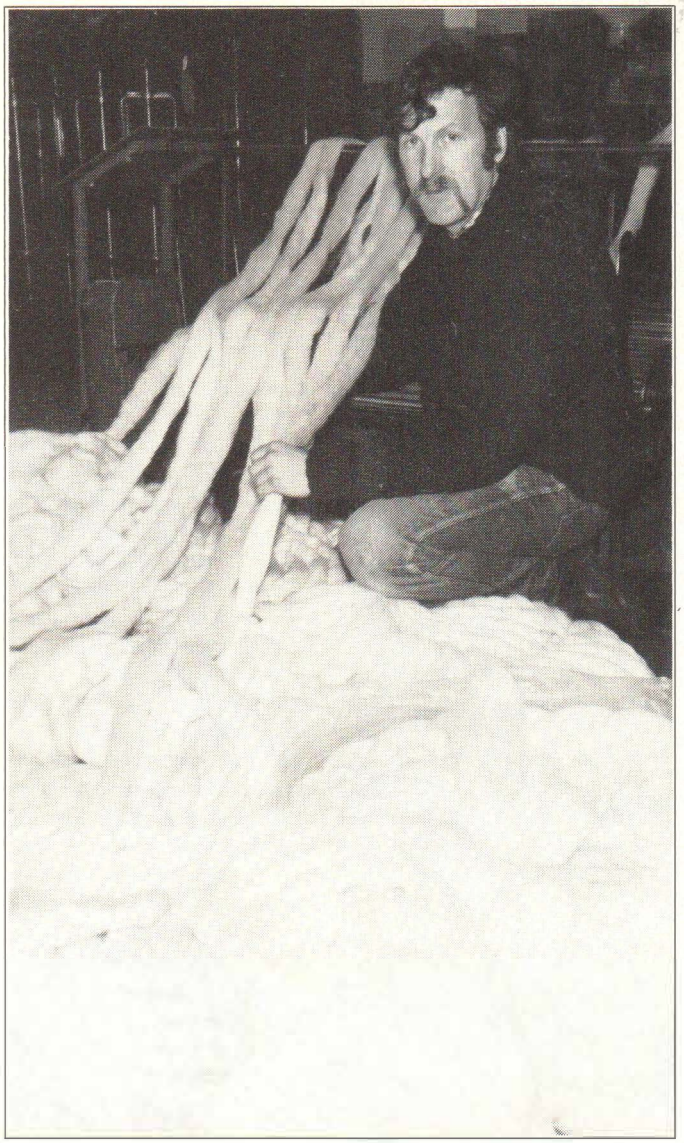
The personnel I met at the mill were very enthusiastic about the on-going restoration and renovation work. Much of the work has been done by interested volunteers and the enthusiasm and commitment of all I met there, bode well for its progress. Much of the mill is now open to the public and we joined the tour with a mixed group of adults and children. Our guide was delightful. He had the knack of explaining all the processes and machinery so that everyone understood and — by virtue of samples of combings and spinnings — became 'involved' in the work being done. The children were fascinated, the menfolk asked questions about the machinery and covers were taken off or different sections demonstrated so that the full works could be clearly shown. As wool spinning was the whole raison d'etre, and the properties of the fibre were explained, together with its possible variations and how the end results were affected — then all aspects of interest were more than amply catered for. Some of the machinery is extremely old, but amazingly versatile for all that. More restoration on the spinning machinery, steam engines and power machinery is still going on, so that there will be something new to see on every visit. (I have to return to find out what they have done with the rather old, unlabelled, not yet restored knitting machine I found awaiting its turn in the corner).

SPECIAL INTERESTS AND FACILITIES

Once the working mill tour was complete, we wandered around the spinning and dyeing work-shops — set into the pretty row of cottage-style buildings alongside the mill. Jill Taylor, the director, told me about some of the facilities available to groups. Arrangements can be made to hire part of the buildings for special interest courses that clubs wish to do, or classes on topics such as wool dyeing can be organised for parties (well in advance please). Jill is more than happy that their facilities be used by all sorts of groups, so if you want your club AGM to be rather special — then they have the room on a wonderful site with excellent catering facilities. She would be more than happy to have a knitting club based there — so if you are in the locality, why not investigate the possibilities? They also encourage lots of special events throughout the year. There have been steam rallies, sheep shearing, Morris dancing and all sorts of special courses. Lots of events are organized for children, as Jill believes that education about our past and how it relates to the present, plus all the fascination of watching something being made, is of great value to the young. Watching the children on our tour, I don't think they realised they were being educated, they were having too much fun! So, if you know a local school which is looking for somewhere different to take the children — give them the details (and don't forget to volunteer as a helper to reserve your seat on the coach!).

Before we took our leave, I couldn't resist the mill shop. Filled with wool and fabric spun or woven on the premises, plus special packs for knitters, some designer work and gifts, it was a great temptation.

If you are looking for a day out for yourself, a club, or the family, then I can wholeheartedly recommend Coldharbour Mill — and I am reliably informed that it is particularly lovely in the spring when it is full of daffodils. For further details about any events, tours, facilities or just a brochure, write to Coldharbour Mill, Working Wool Museum, Uffculme, Cullompton, Devon EX15 3EE — or telephone 0884 840960.



IAN GAMMON, SPINNING TECHNICIAN, WITH THE SOFT COILS OF WORSTED WOOL AT THE GILL BOX; THE FIRST STAGE IN PRODUCING KNITTING YARN AT THE MILL

Yarn Know How

Terry Mason is well known for the straightforward computer programs he produces for designing garments. However his impressive qualifications — BSc; AMCT (Associate of the Manchester College of Technology); ATI. C.Tex (Associate of the Textile Institute — an award granted for demonstrating knowledge in all aspects of textile technology, plus appropriate experience in the fields); CFE (a teaching qualification) — and 'interaction' with machine knitters in a variety of situations over the years, means that he is wonderfully equipped to explain the textile and yarn properties which are of most interest to us

Fibres are the real raw materials of textile fabric production and, to be suitable for the various production and end uses, they must have certain properties. For most fabric production purposes these fibres need to be first twisted into yarns. The aesthetic and functional properties of any yarn or fabric may be modified by twisting, thickness, fabric structure etc. but their effects in the ultimate fabric will depend upon the fibre which was used in spinning the yarns.

There are many textile fibres in use today and most can be woven. Some are only suitable for making cords or ropes but, most certainly, not all are suitable for knitting, especially on a 'domestic' knitting machine. Knitting involves bending those yarns into complex shapes to form loops which must be pulled through one another by sliding over metal needle surfaces. In other words the yarns must be very flexible. Yarn must slide easily over yarn and over metal surfaces, yet, at the same time, be held under some form of control by metal guides and tensioners. The object of knitting is to produce fabrics or completed garments, which give warmth, yet have 'easy stretch'. To be comfortable and aesthetically pleasing when fitting the human form.

To summarise therefore the requirements of all textile materials there are three basics:

FUNCTIONAL ASPECTS

This is probably self-evident. One needs a coat, a jumper, a dress and so on. You only have to look around your home to see the very wide range of materials which have been knitted. It is not just clothing, but curtains, dusters, dish cloths, cushion covers and so on.

AESTHETIC ASPECTS

These are the factors experienced by the human senses. Perhaps the most important are colour and design, warmth, softness and the general feeling of being 'just nice'.

ECONOMIC ASPECTS

There are indeed differences in what one may have to pay for the yarns and the fibres used in making them. This always has to be considered, especially if you wish to knit for others and for profit.

One might ask which is the most important. One feels that functionality cannot be the only consideration. If so, then people would not need so many drawers and wardrobes in which to keep their clothes! In today's society although we are always looking for a good bargain, if we see something which we like, then it is bought. It must be the aesthetic aspect which has the deciding 'pull' and, fortunately, the home knitting machine allows us to produce 'that special item'.

MAIN FIBRES USED

WOOL

There is no argument that wool is potentially the most desirable and suitable yarn for knitting garments, but it does have some disadvantages. Some people find that they cannot wear wool next to their skin and this is because most woollen fibres are covered with small scales. Secondly, it has a tendency to 'felt' and this, again, is due to the surface scales causing the individual fibres to become entangled during wet processing. Some slight felting is considered desirable as it tends to add softness and surface to a fabric. Wool is, of course, more expensive than most other fibres.

The word wool itself is not straightforward as there are many different varieties of sheep and 'hairs' from different parts of the fleece vary widely. Some wools are very coarse and have large surface scales making them only suitable for carpets. Some are finer with fewer scales (the finest being merino) and are used in knitwear. They are generally referred to as 'Lambswool' or 'Botany Wools' and the slightly coarser types referred to as 'Shetland Wool'. Even coarser types are used in some traditional items like 'Aran' and 'Harris'.

There are two methods of spinning wool fibres into yarn arising from the fact that the fibres may be very short or much longer. 'Woollen Yarns' are from the short fibres which are not first combed out straight, giving a loose, fluffy appearance. Hand knitting yarns are much in this group. Then there are 'Worsted Yarns' in which the longer fibres are first combed out and carded into the same direction before being twisted together. Such yarns are smoother, stronger, but slightly stiffer and are used in suitings etc. but also in machine knitting.

Even a yarn described as 'Wool' is unlikely to be 100% pure wool because of the cost. Other cheaper fibres will have been mixed in, sometimes in quite substantial proportions. Reclaimed wool obtained, say, by breaking up old woven and knitted garments may be used and such reclaimed fibres are called 'Shoddy' — and you know what that word has come to mean.

KNITTING WITH WOOL

As previously stated, wool will felt and 'machine washable wools' can be made by applying a surface coating to cover the scales — but it is still wool. The more luxurious classic knits will use fine wools and then some felting will occur when they are washed — however carefully. Commercial garments of this nature will have been give a controlled wash to bring this about and give that 'special' appeal. This does mean though that the garments will come off your machine rather lean. If you are knitting 'Quality' garments you may wish to give your jumpers a wash, but, in any case, you should wash your tension swatch and allow it to dry naturally before being satisfied that your figures are correct.

This feature of changing appearance and stitches and rows is especially applicable to 'Shetland Wool' as they will open up on wetting. Being loose therefore on the machine may give knitting difficulties especially if one knits too quickly.

MOHAIR, CASHMERE AND VICUNA

These are some of the other animal fibres which one may meet, but, as they are not strong enough to be spun alone, they are generally blended with wool and/or other fibres. Cashmere and Vicuna are quite expensive but are noted for their 'silkiness' and add softness and lustre to the fabrics. Mohair, which is from goats, is better known and is used to give a 'hairy surface' which can be very attractive when brushed.

KNITTING MOHAIR

Because of its nature, yarns containing this fibre are not the easiest to knit. The loose hairs become entangled around the carriage brushes, tension mast adjustment knobs and the sinker plates. Everyone has their own theory and practice to deal with the problem and some say to leave it in the fridge for a few hours. My own personal preference is to rewind the cone over the side of a wax candle and then keep pulling the work down every few rows.

YARNS AND ATMOSPHERIC MOISTURE

All animal fibres contain a fair amount of moisture, even though the ball or cone may feel dry. Yarns containing a fair amount of moisture will be softer and knit better. In mills where the yarns are spun or knitted, the moisture content of the air is kept at a high level to assist this.

When you buy cones or balls of wool wrapped in cellophane they will have retained their factory moisture content and knit well. However, after a few hours in our modern, centrally heated rooms they will tend to dry out. This is why the next time you come to knit from that cone, it may not knit so easily. In this case you should rub the top, bottom and sides of the cone with a wax candle to give some extra lubrication.

Wool wound into balls is invariably oiled for hand knitting and should be waxed and re-wound before use as the drying out effect will be even more noticeable because of the smaller amount of yarn.

ACRYLICS

To give this group of fibres their full name, it is 'Polyacrylonitrile' and is probably the main type used in day to day knitting. Acrylics have become very successful as wool substitutes in knitwear, being quite cheap to manufacture they can be used to make 'high bulk' yarns which will have softness and good cover. As they do not absorb any moisture one should not expect the knitting problems sometimes found with woollen yarns. They do, however, have one big problem in that they are heat sensitive. High bulk yarns are made by blending stretched with non-stretched fibres before spinning and then heating the yarns under controlled conditions, when the stretched fibres will relax causing the high bulk to develop. If the fabric is exposed to more warmth at a later date, then that bulk, resilience and elasticity will disappear, leaving a very poor fabric indeed.

All acrylic garments must only be washed in warm water and if ironing is required, use a cool iron when nearly dry.

COTTON

Cotton has been used for a very long time for hosiery, underwear, T-shirts and so on, but using fine gauge machines — a little different from the domestic ones we use. It is an ideal fibre for this type of garment being very soft and absorbent and is very cheap but has little crease recovery. Some cotton yarns are being offered to home knitters, but because cotton cannot be used to make bulky yarns, it can have limited use. However, with the increase in variations coming on to the domestic knitting market, it is worthwhile experimenting with.

NYLON, RAYON, ACETATE AND POLYESTER

Again, although these are used extensively in commercial knitted fabrics, yarns composed entirely of them will have limited use on domestic knitting machines, but they may be found in blends with wool, particularly as they are cheaper. Nylon and polyester may be added to improve wear and crease recovery, Acetate to add lustre and rayon for cheapness. They are extensively used in spinning 'fancy' yarns.

FANCY YARNS

These can probably be described as yarns with irregular or special surface features in contrast to standard yarns. This will include Bouclés, Knops, Slubs, Chenilles, Marls, Space Dyed etc. Their number is growing all the time and doing much to help the knitters bring variety to their creations. As they are often produced by combining a number of other yarns,

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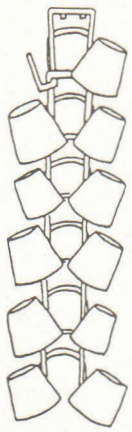

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which have had to be spun first, they are naturally more expensive.

Because of the basic special appearance, they can produce the design idea in a garment when used alone, whereas standard yarns are more often used in mixed colour — such as Fair Isle and in special stitch structures. Probably the most useful item in the machine knitter's work box is the number one card and tuck stitch.

The simplest and most widely used yarns of this type are likely to be those which have two or more colours twisted together, these are called 'Marls' and can be quite effective. What one must not do however, is to just run two different coloured yarns through the carriage feeder. If this is done one just gets 'random plating' with a very irregular effect.

Most fancy yarns are made by twisting together the component yarns in a regular manner so that a periodicity develops and there is a periodicity in the amount of yarn in the rows which you are knitting and they may fit in with each other giving a pattern effect (which may or may not turn out to be desirable!). This is not normally a problem in the main part of the garment because the yarn in each row is quite long but this is not so when you are nearing the end of a raglan shaping and you may then find a change of appearance.

YARN THICKNESS

Knitters have for so long — and still do — talked about 2 ply, 3ply, 4 ply or used words like double knitting — all of which are meaningless.

Two ply, 3 ply etc. refer to the number of strands which have been twisted together to make the final knitting yarn and these individual strands can vary considerably. How often have you seen a 3 ply yarn with the special instruction 'Knit as 4 ply' or a 2 ply yarn as 'Knit as 3 ply'? Now, before going any further, why do yarns have to be twisted together?

Yarns are twisted, of course, to give greater bulk, but a very important reason is to give stability. If a yarn is twisted it will want to untwist and so we have what is called 'S' and 'Z' twist. If we have 'S' twist single yarns we will put them together with 'Z' twist to give a balanced thread. After twisting, yarns are generally given a steam heat treatment to take the strains out, so that they do not snarl whilst being used. A 4 ply yarn will probably give you nicer knitting because you will then have a nice rounded yarn for good stitch clarity. Two ply yarns are not to be recommended for stocking stitch as they will 'ribbon' across the needles and not give quality stitches.

It is also a fallacy that a knitting machine with a certain gauge can knit yarns of all thicknesses and one could write a whole article upon the reason for this — but the mathematics would probably bore you! Those of you who are also hand knitters will have a box full of needles of different sizes to select from and use. The gauge of the 'standard' knitting machine was chosen to be about equivalent to knitting a 'standard 4 ply' on, say, number ten needles. Most of the suppliers of yarns will provide yarns suitable for this and, although there is a small amount of flexibility one can say that 'not too thin 3 ply or not too thick 4 ply can be used. Thick yarns will be very 'boardy' and thin yarns will be very loose and have no stability whatsoever. The chunky machine can, of course, deal with the thicker yarns, but certainly the idea of knitting these on alternate needles may not give you a good fabric.

Because the actual thickness, or, as the industry uses, the 'count' is not stated on your cones, you can only try them and adjust your tension whenever you can. On this thorny question of tension in a knitted structure with a certain yarn, there is only one mathematical relationship between the stitches and rows when the fabric has relaxed — which it will certainly do. If you are knitting a yarn and after you have allowed the fabric to relax, you have 28 stitches and 40 rows, but a friend has 30 stitches and 44 rows then one of you is incorrect.

Some of you may be using 'Industrial Yarns' which are generally on the fine side and described as 2/30s, 3/21s etc. and in these cases the final count is 15s or 7s respectively. How do we convert this to yarns suitable for home knitting? (See box below).

Count Needed		Possibilities
2 ply T approx. 7 - 10	2/14 to 2/20	2 strands 2/28 to 2/32
3 ply T approx. 6	2/12s	2 strands 2/24
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DK T approx. 3		2 strands 2/12

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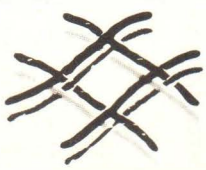

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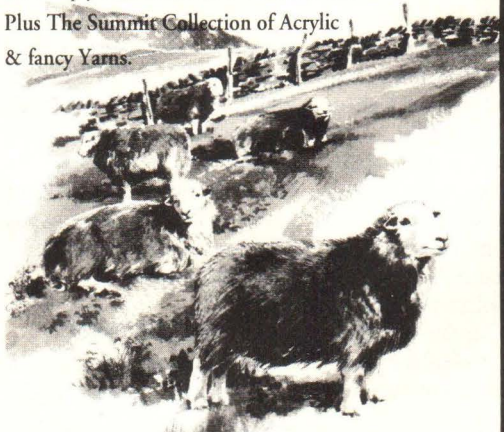

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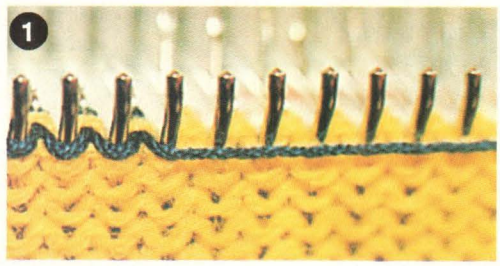
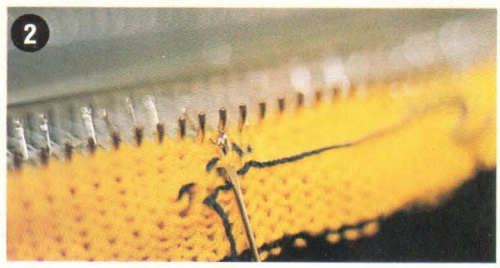
Step by Step

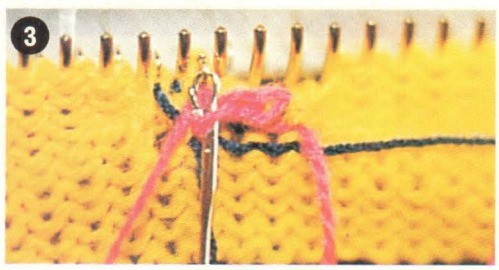


Step 1. With right side facing, pick up buttonhole edge. Knit rows to buttonhole position. Place a contrast thread over buttonhole stitches.



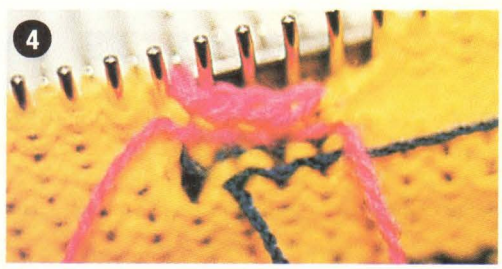
Step 2. Knit rows to fold line and same number of rows back to second buttonhole placement. Pick up loops from top of contrast thread and hang on to corresponding needles.

Step 3. Cast off buttonhole stitches (use same colour yarn as band — contrast shown here for clarity).

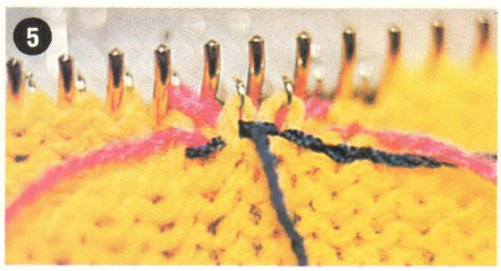


Step 4. Buttonhole needles now empty, last cast off stitch hooked to adjacent needle.

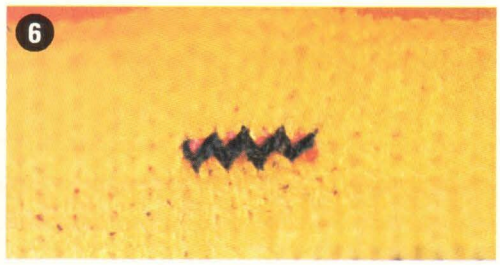
Step 5. Pick up loops from below waste yarn and place on to empty needles. Knit remaining rows to complete band. Knit a few rows waste yarn and release.



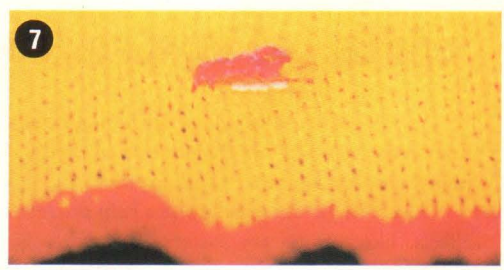
Step 6. Buttonhole still joined by the contrast thread that was used to knit stitches. Wrong side view shown.

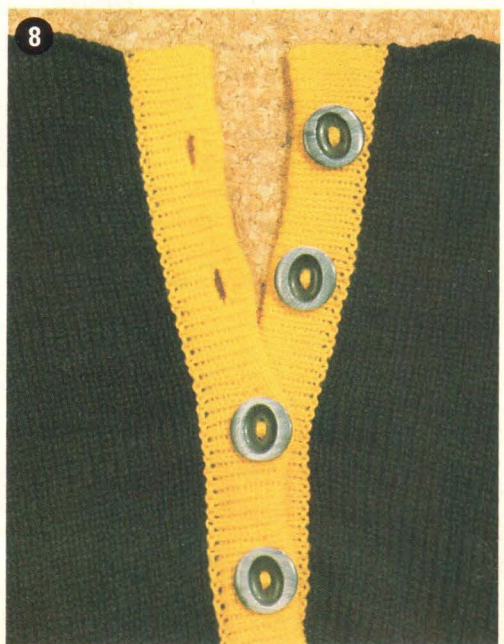


Step 7. Pull out contrast thread. Buttonhole complete. Right side view shown (contrast at buttonhole would be replaced by band colour).



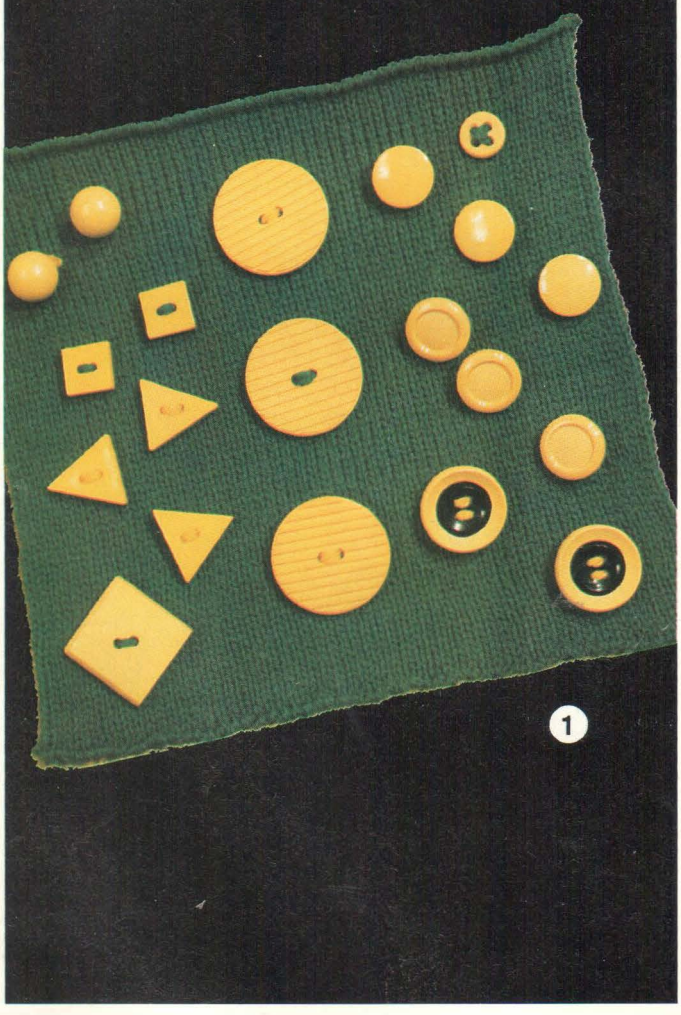
Step 8. A finished band.





FOCUS

ON BUTTONS



Buttons were one of the earliest known forms of garment fastening and, as such, have a long and fascinating history. Their development and decoration — indeed, even the materials they were made from, reflect much of the social history and financial divides associated with different periods. It is, however, hard to imagine that any previous generation had such a wealth of button selection at their fingertips as we do today. Made from a vast range of materials, wood, metals, plastics, glass, thread, leather, mother-of-pearl, to name but a few, perhaps the synthetic materials have done most to bring such wonderful choices within the means of everyone.

In past times, buttons were seen as a status symbol and in an odd sort of way, nothing really changes. I knew some one a few years ago whose financial affairs weren't quite as comfortable as they had been a little earlier. From buying designer names, she was buying from chain stores — but selected her purchases with great care. She looked for the closest 'copies' of designer-styled garments, then would carefully select the nearest 'correct buttons' and swop the originals — so that the garment really looked like the more expensive version. That's

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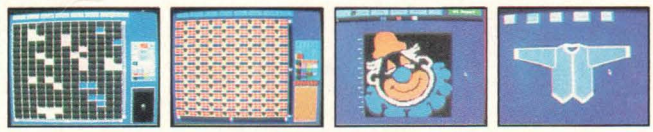

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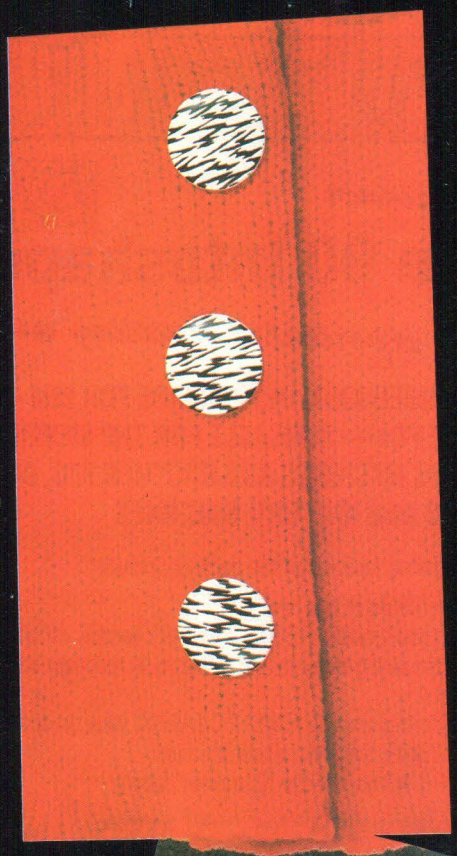

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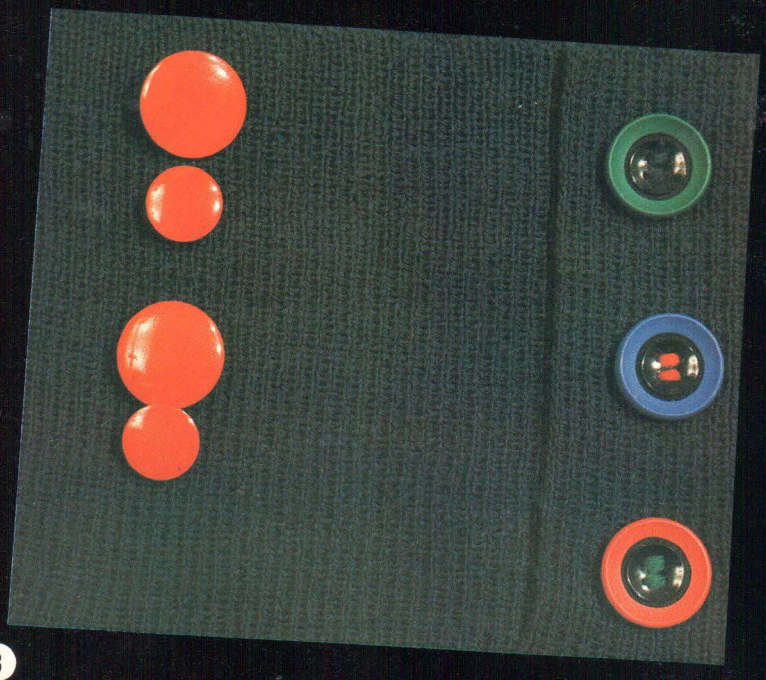

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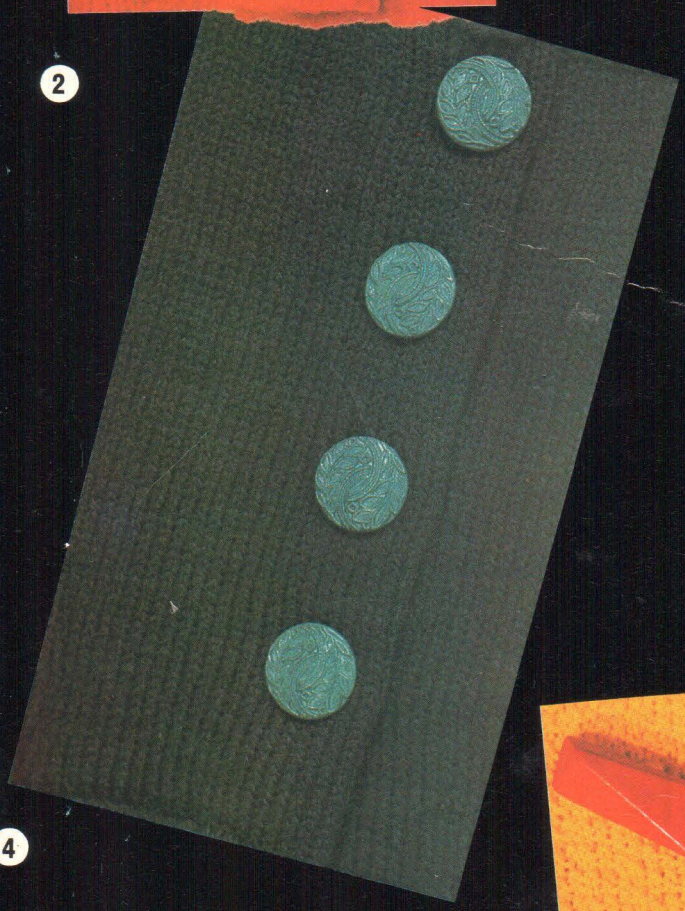

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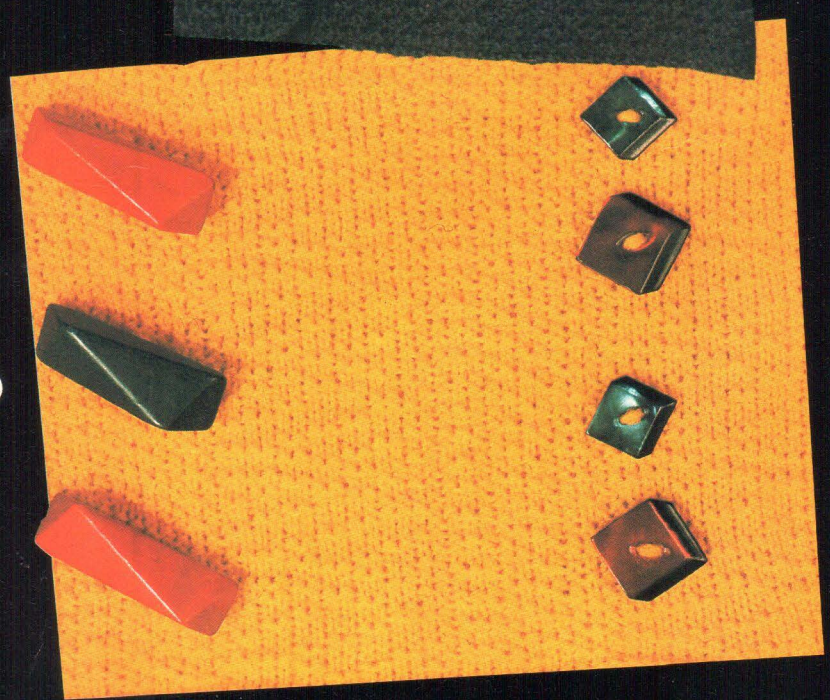
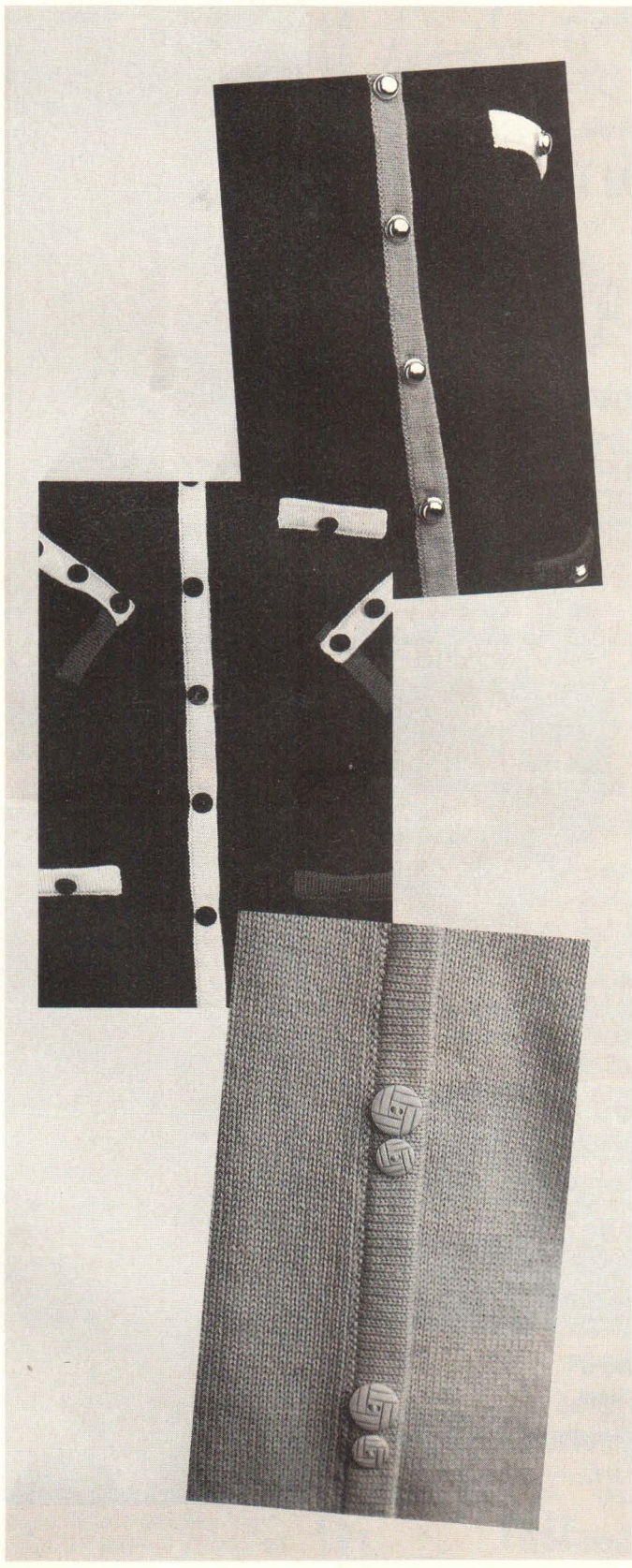


6

1. FROM THE BUTTON BOX
2. FROM PEAPODS TO ZEBRAS
3. FROM THE BUTTON BOX
4. FROM PEAPODS TO ZEBRAS
5. FROM PEAPODS TO ZEBRAS
6. FROM THE BUTTON BOX
7. FROM THE BUTTON BOX
8. FROM A SELECTION AVAILABLE AT ELSIE'S WOOLS

FOCUS
ON BUTTONS



really quite a clever idea (it was when she also exchanged the garment labels in the back of the garment I had problems keeping my face straight — but then, that's just my rather perverse sense of humour!). We don't all feel the need to 'keep up with the Joneses' but she had obviously learnt a valuable lesson. The careful choice of buttons can take the simplest garment right out of the ordinary class and into a distinctive look and feel of its own.

The background colour of Sample 1 is not a shade for self-effacing button styles! Toning buttons, in interesting shapes, could, of course be selected, but look at how the colours really come alive with the bold contrast of yellow. Using any of the button shapes shown, the simplest of plain jackets becomes a fashion item.

A different button treatment on the red of Sample 2 could be used as a link between other items you might want to wear with it. In the simplest outfit — a white shirt with a black blouse, the lively black and white buttons link all the pieces together, whilst the red itself is a warm and welcoming contrast.

Sample 3 shows two possible treatments for the same background fabric. At the left, contrasting coloured buttons in the same style and size have been selected. In keeping with many of the looks around at the moment, even their attachment to the fabric can be changed as the needs of the garment dictate. For a discreet look, then they can all be sewn on either using the background colour thread or the same colour as their centre. For a fun look, you could select coloured threads to match the contrasting button edge. We have used the colours to give yet another contrast in the centre (red in the green button, green in the red button), whilst yet another option would be to sew red-edged on using red, etc.

On the right of the same sample, the same colour and style has been used, but the sizes of the buttons have been alternated. In this case they make a bright, bold statement, but this principle can be much more subtle, as on our coral tunic. In fact, the buttons and buttonband on the tunic have no functional aspect at all — there is no opening to close! They have been added to give a plain and simple garment a new focus.

Sample 4 uses contrasting button colours, yet has a classy look to it. The buttons look expensive but being made in synthetic material, they are very reasonably priced. The colour contrasts and yet does so with a reasonable degree of discretion. Depending on the garment style — a jacket say — it could be worn with equal confidence to the office or over a suitable outfit at a semi-dressy occasion.

Changing buttons can, as already mentioned, dramatically alter the appearance of many garments. This is more than effectively demonstrated with our contrast edged jacket pattern. Photographed originally using gold blazer style buttons and shown here with an alternative set in the background colour. As the knitted bands and edgings all contrast with the main fabric, the buttons, although they match the main fabric, still provide a contrast positioned on the bands. They provide a totally different style of colour linkage within the garment than did the original — discreet without loss of style.

Uncharitable thinkers might feel that Sample 5 is suited to an indecisive mind! In fact, it is another effective way of potentially linking colours in an outfit. The buttons have been selected in the same style and size, but alternate in colours. The other contrast is provided by the hard, glossy faceted head against the comparatively matt knitting. This idea can be expanded for classical to purely fun styles as shown in Sample 6. The toggles are coloured wood, unusual enough perhaps, but with their alternating contrast colours, would form a feature difficult to ignore on the most self-effacing style! A contrast of shape, style and material on the right of the sample, where both alternating colour and size are used to good effect. The shadow on the right of the button is actually an integral part of its shape, giving a deeper three-dimensional effect than the depth of the button warrants!

Sample 7 — whose background fabric is a selection of six stitches from one of our stitch library patterns — shows off jewel coloured buttons which are wonderful for special occasions and a dramatic look. With the choice of colours contained within the gold metallic framing, these could be used on a wide variety of fabrics and colour backgrounds to excellent effect. And, whilst we are considering dressy buttons, take a look at Sample 8. On the same background three totally different buttons lift the image of simple stocking stitch into another class.

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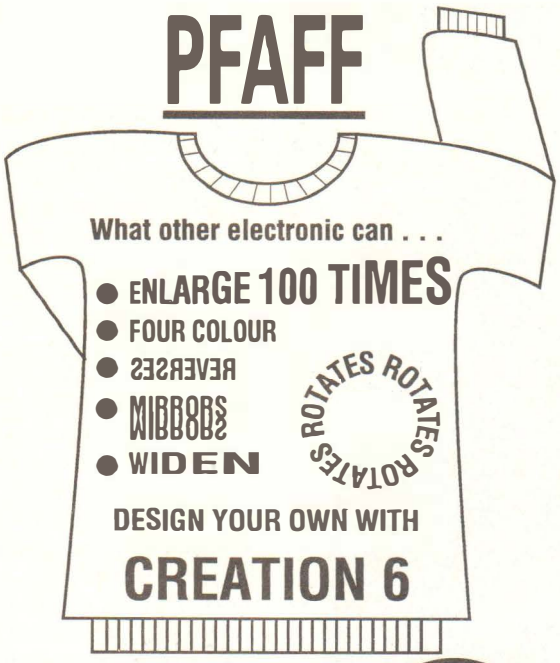

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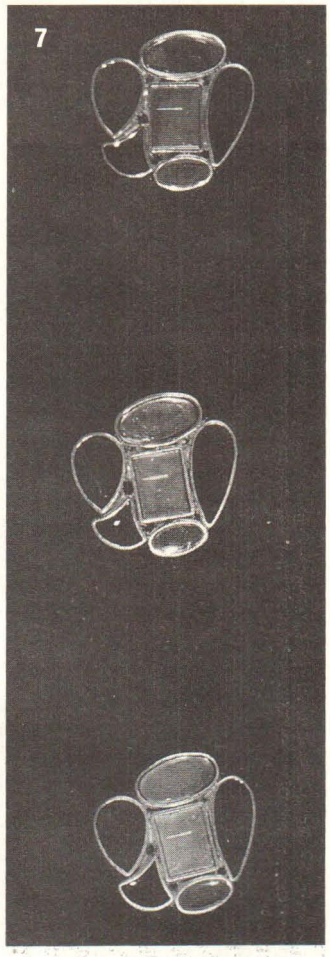
If you consider the fact that so far, our button selection has been shown on mono-colour fabric, just consider how much fun and interest you can add with the right buttons on patterned garments. Many of the fabrics in this month's stitch library could be linked by colour and shape to an appropriate button selection. Look at the shapes in Sample Swatches B, D, E, F, G, M, N, O and P then look again at the 'Smartie' shapes on Sample 3 and the geometric assortment on Sample 1. Many of these would carry through the pattern and colour scheme to the oft neglected band area, lifting any garment into its own special class.

Next time you are knitting a garment that requires buttons, try and think of the overall image that you want to project. It is worth a little extra trouble to show off the hours you have spent knitting the garment to best advantage.

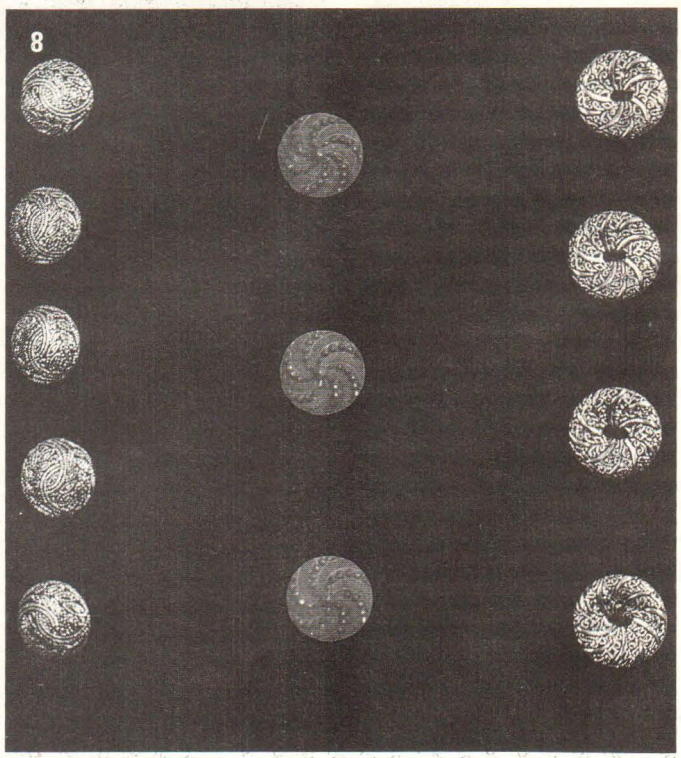

7

Buttons used in this article are available from:

The Button Box — who now have a stall in the Piazza Apple Market, Covent Garden, London on Tuesdays and Wednesdays (mail order not available at present — but this firm attends all the major knitting events).

Elsie's Wools, Cooke Yarns, Dinam Park Avenue, Ton Pentre, Rhondda CF41 7AT (telephone 0443 431500). They operate a mail order service, contact them for catalogue details.

Peapods to Zebras, 4 The Crescent, Hyde Park Corner, Leeds LS6 2NW (telephone 0532 742044). Mail order available — new spring catalogue due soon, price £2.


8

Profile of Betty Barnden from Wood to Wool!

The desire to make things seems to have been a part of Betty's life from childhood. Her mother and grandmother hand knitted — so Betty did too. She says that she didn't design as a child, but simply adapted bits and pieces of commercial patterns to suit herself (I think most people would accept that as designing!). However, to start with, her college courses seemed to lead away from textiles. Studying 3-D Design and working in ceramics, metal and wood at Manchester Polytechnic, led to her winning a coveted place at the Royal College of Art in London to specialise in furniture design. It was whilst she was studying furniture that she acquired her first knitting machine.

THE FORGOTTEN BICYCLE

It was her birthday and she was on the way to buy a second-hand bicycle, when she passed an Oxfam shop. There, in the window, was a second-hand knitting machine. The bicycle forgotten, this simple machine — no punchcards, no press buttons, had a new home! It also had an immediate impact on her furniture design, for she was soon to win the first of many awards — when she shared the college Courtelle prize — for her work in machine knitted upholstery and furnishings. From such 'large' beginnings she had soon diversified into sweaters and having left college, found she was kept extremely busy with special commissions. Simple as her first machine was, she says it was excellent for Intarsia, which soon formed the core of her work. She specialised in pop stars' faces and individual portraits made to order. Many of her items were sold via Paul Howie, through whose contacts with the pop world, commissions for logos — for groups and record companies followed. However, with such diverse design ability, Betty didn't solely knit, she also designed, made and sold some glass fibre furniture to the highly acclaimed Biba store!

MORE AWARDS

Having some success with her machine knits, she also started producing a small range of hand knits along the same sort of themes. In 1982, her hand knitting won her another coveted Courtelle award. The winning garment is fondly remembered — a dragon theme which represented the scales by the use of a 3-D stitch technique (pictured on page 16). Such diversification didn't deflect from her increasing skill in machine knitting, which was reflected when in 1986 she won a Knitmaster design award with the suit shown on page 16.

GOING PUBLIC

With such talent and publicity, it was only natural that spinners and magazine editors alike were knocking at the door — asking her to make her innovative designs available to all! Happily for us, Betty enjoys doing this type of work and has continued writing and designing for an enormous range of publications. Her Intarsia designs are still very popular and King Cole recently published a delightful set of her wildlife designs — illustrated on page 17. (The charts are easy to follow for machine knitted Intarsia).

THE COUNTRY LIFE

Four years ago she made the move from London to the outskirts of Whitchurch. She now lives in splendid countryside with her dog, cat and chickens. The peace of her surroundings is still a wonder after the constant background noise of Putney and the feeling was reinforced, when being disturbed by a scratching noise one wet day, she investigated only to find that it was being made by a snail crawling over glass! It would have been a very large and voluble snail to have been heard in her old home!

CURRENT INSPIRATIONS

Betty's broad interests include playing tennis and gardening, whilst her design talents have spilled over into a wide number of fields. She is now regularly commissioned for her crochet and tapestry designs as well as knitting and draws a lot of her current inspiration from her surroundings. Not that she sits around waiting for ideas to 'happen'. Her 'Swallows on a wire' Intarsia sweater (featured in February *Profitable Machine Knitting*) was inspired by the view from her bedroom window. To catch the right light, she was up and photographing the birds gathering on the telegraph wires at 5am! However, despite such careful preparation she admits to some artistic licence with the positioning of the birds — apparently they can be rather difficult to persuade to sit in a proportionately balanced manner!

With her new series for *Machine Knit Today*, Betty almost comes full circle — as she will be giving

us techniques, ideas and suitable fabric constructions which are appropriate for a wide variety of furnishing items. She tells me that thinking about the pieces and furnishings associated with the series has also spawned a host of ancillary ideas — with her diverse skills, the results will always be interesting!

RELAXATION

So what does this talented lady do to relax when the weather is too inhospitable for the outdoor life? Well, her recent projects, purely for pleasure, include making a couple of looped wool rugs and a crochet throwover for the sofa. She has designed a range of linocut greetings cards which are sold locally and is currently eyeing up her chairs with a view to some new tapestry coverings. She still enjoys making things and reckons she's a dab hand at DIY (readers, join the queue — I've dropped some pretty unsubtle personal hints already!).

With such a high profile throughout her designing life, Betty remains completely unaffected by the fact that her name is known by knitters, crocheters and craft enthusiasts nationwide. Her Liverpool roots (she was born in Crosby) have left her with a great sense of humour, a liking for live music and an enthusiasm for her work and life which is contagious.

Welcome aboard Betty, it's great to have you on the team.

ABOVE: BETTY (RIGHT) WITH HER WINNING OUTFIT IN THE KNITMASTER MASTER KNITTER CHAMPIONSHIP 1986

LEFT: WINNING DESIGN IN THE HAND KNITTING SECTION, COURTELLE AWARDS 1982

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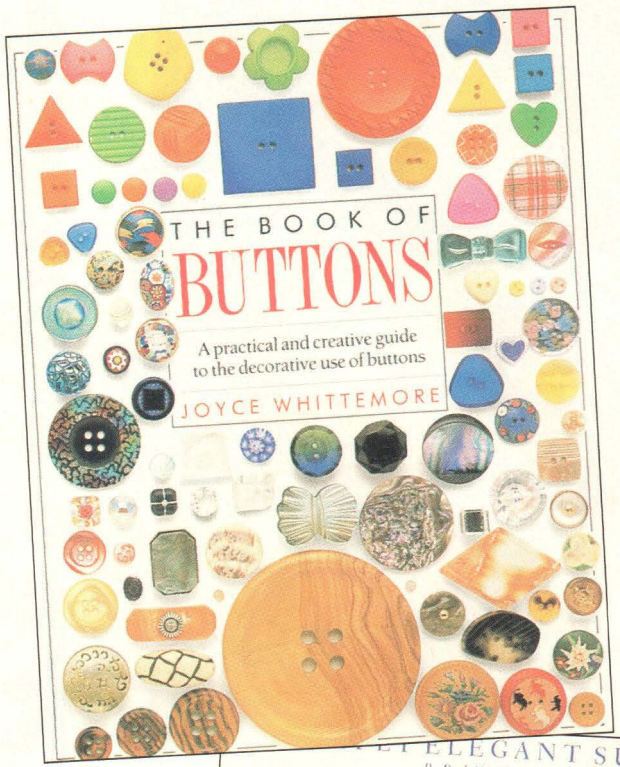
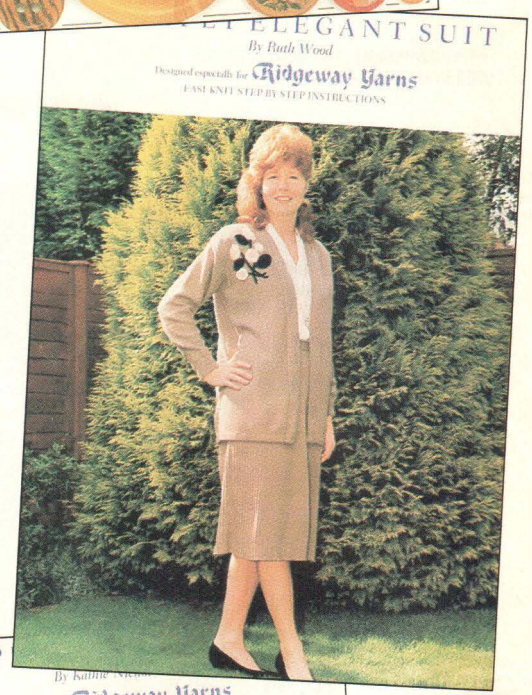
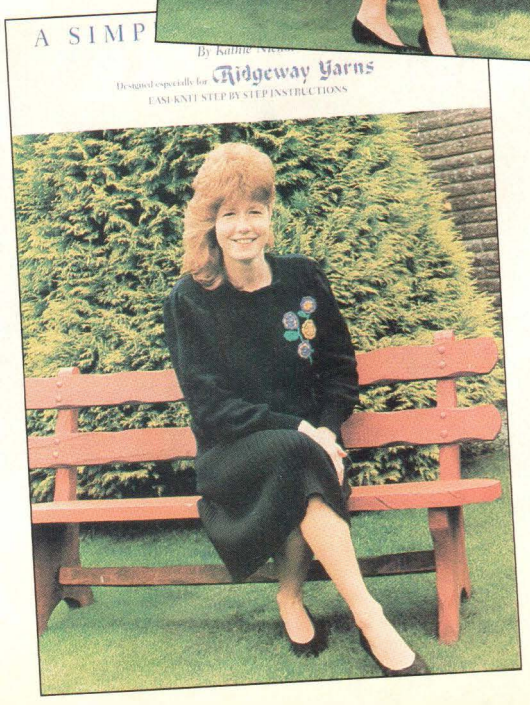
BOOKS, BYTES & STITCHES

by Val Slater







BEAUTIFUL BUTTONS

Although I'm assured that 'Focus on Buttons' (see page 11) wasn't inspired by Joyce Whittemore's book — *The Book of Buttons* — it would have been quite understandable if it had been! Containing thousands of wonderful buttons, it is certainly a lot more than a catalogue. The history of buttons is fascinating and Joyce sets their style and manufacture into the social life of the past wearers in a truly interesting fashion. The displayed buttons are fully described with some of the materials and manufacturing methods outlined. There are buttons made from all sorts of natural materials, wood, bone, glass, semi-precious stone, shell, and leather — to name a few! Plastics have provided a newer medium and different stylings for buttons, opening up a wealth of colours, shapes and embellishments hardly thought of years ago.

The skills of the button makers to the top couturiers, past and present is beautifully illustrated by buttons in fabrics and braid, net and beads. The selection of buttons can do so many things for a garment and Joyce has clearly illustrated different fabric and style themes with a wealth of different looks they could attain by the choices available. Of particular interest to all knitters is the section on 'Knitting Yarns' — where contrasts of textural and colour quality of yarns and buttons are clearly explained and illustrated. A final section gives lots of ideas for making your own buttons or adding distinctive buttonholes to different types of garments. All in all, a beautifully presented and fascinating reference and ideas book. Published by Dorling Kindersley and priced at £10.99.

THE U100E TRANSFER LOCK

Is the title of a new set of Working Notes by Angela Gordon. Their preparation was by request from knitters who couldn't attend a course Angela had given and who envied their fellow knitters clear notes and understanding!

I am sure that they will be welcomed by all Passap/Pfaff knitters who would like to do a little more than transfer their welts across on to one bed — as this is an extremely versatile piece of equipment. Angela's style is most reassuring, giving you practice samples to work through so that you become comfortable and confident in transferring. She starts off with the most common requirements,

transferring different types of rib. By Sample 6, however, she is encouraging you to try garter stitch, whilst manual or console/Deco produced lace is the topic of Samples 9 and 10 respectively. The final two samples, manual weaving and manual embossed rib should find the end user fully conversant and confident about all the U100E's functions and capabilities. The *U100E Transfer Lock Working Notes* are priced at £4.50 and are available from Angela Gordon, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.

WRITE YOUR OWN PATTERNS TO FIT

Is the name of programs by Terry Mason. They have been available for some time now, but the range of computers that they are available for has been slowly but surely extended. Programs are available for Spectrum, Amstrad 464, 664 and 6128, Commodore 64, Atari ST and PC owners. Titles are priced at £9.95 each and there are four of them:

All Your Classic Styles — includes round and 'V' necked raglan or set in sleeves with a choice of long, short or sleeveless styles in a wide range of sizes (or define your own).

Fashion Tops and Batwing — includes drop shoulders with many body and sleeve styles, plus a sideways knitted batwing with your choice of neckline.

Skirts Vol. 1 — has a variety of different styles which can be used with your own measurements or as standard sizes with length adjustments.

Tops II and Cardigans — extends the range offered by classic styles.

Programs are sold on tape, but are available as a complete set of four on a disc for Amstrad 6128, Spectrum Plus 3, Commodore 64 or PCs running MSDOS, at the bargain price of £34.95. Terry's programs were my first introduction to designing on a computer and are an excellent and easy system for the beginner and more experienced knitter alike. Enquiries and orders should be addressed to Terry Mason, 15 Inishmoyne Green, Antrim, N. Ireland BT41 4JZ (Tel. 08494 62381).

SKIRTS AND TOPS

Maggie Andrews's mix and match selection of skirts and tops started life as individual patterns and have now been collected into a pattern book. There are four skirts, including shadow pleated Fair Isle — which is both unusual and attractive and four tops. The *Skirts and Tops* book should be on sale in your local machine knitting shop, but is also available direct from the author (price £4.25 inc p&p) — Mrs M. Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ (Tel. 0279 422994).

KNIT KITS

Most knitters know that there are some wonderful bargains to be had in industrial yarns, but can be reluctant to try them out if they haven't got suitable patterns. Ridgeway Yarns is owned and run by a machine knitter, who understands such fears, so she has come up with some wonderfully tempting packages for the timid! There are two suit styles available as illustrated — one has a jumper top, the other a cardigan top. I saw them at a recent machine knitting show and couldn't believe the quality for the price — this is for the pattern, yarns for the suit and everything else required to complete it — £12.50 per kit! Postage needs to be added on to the price and varies according to the number of kits ordered — for example the postal cost for one is £3.50. Both patterns are designed for use on 24 stitch punchcard machines with ribber, are clearly laid out, with excellent order of work and making up instructions. Colours available on their order form are Aran, Navy, Jade, Taupe, Dusty Pink and Baby Blue. Requests for further information or orders should be addressed to Ridgeway Yarns, 5 High Street, Husbands Bosworth, Leics LE17 6LJ.

MORE HELP ON DESIGNAKNIT 5

Angela Gordon has certainly kept herself out of mischief lately as she has recently completed Stage Four of her *DesignaKnit 5 Working Notes*. These cover and explain all the new features of the program in her usual thorough manner — by giving the knitter working examples so that they can experiment and learn simultaneously. If you have recently upgraded your version and would appreciate a short cut to using and understanding the new features, then this is certain to be most helpful. (If you were lucky enough to receive DesignaKnit for Christmas and still haven't got to grips with it, Angela has three earlier sets of notes in the series.) The Working Notes are priced at £4.50 per set and are available direct from Angela (details as for U100E Transfer Lock).

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Lady's *Adaptable* Pattern — Long-line Cardigan with Contrast Edge Detail *and* Tabbed Front Tunic

***MACHINES**: These instructions are written for all standard gauge machines*
***YARN**: King Cole Anti-Tickle 4 ply Wool*
***FIBRE CONTENT**: 100% Pure New Wool*
***COLOUR**: For the tunic we used Coral (MC) and for the Cardigan French Navy (MC), Emerald (A), Gold (B) and Coral (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley BD16 2AX*

SIZES
To suit bust 86[91:96:101:106:111]cm. Finished measurement 94[99:104:109:114:119]cm.
Length 69[69:70:70:71:71]cm.
Sleeve seam 50[51:52:52.5:53:53.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
King Cole Anti-Tickle 4 ply Wool.
Tunic: 1 x 500g cone + 0[1:1:2:2:3] x 50g ball in MC.
5 x 2cm diameter (or larger) + 5 x 1.5cm diameter buttons.
Cardigan: 1 x 500g cone + 0[0:0:1:1:2] x 50g ball in MC.
1 x 50g ball in each of A, B and C.
16 buttons.

MAIN TENSION
30 sts and 40 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 50.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE
Cardigan back and sleeves worked as given for tunic — with amendments to colour detail on the edges.

BACK
Push 142[148:156:164:172:178] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT-3, K 22 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row***.
Set RC at 000. Using MT, K until RC shows 166.

SHAPE ARMHOLES
Cast off 6[6:6:7:7:7] sts at beg of next 2 rows. Dec 1 st at each end of next 6[7:8:10:11:13] rows. 118[122:128:130:136:138] sts*. K until RC shows 266[266:270:270:274:274].

SHAPE SHOULDERS
Cast off 32[33:35:36:38:39] sts at beg of next 2 rows. WK over rem 54[56:58:58:60:60] sts.

FRONT
Work as given for back to * placing markers on the 4th N to R of centre '0' approximately every 50 rows. K until RC shows 230[228:232:232:236:234]. Set carr for HP and push all Ns to L of centre '0' and 12 Ns to R to HP. Cont over rem sts for first side. **Dec 1 st at neck edge on next 15[16:17:17:18:18] rows. 32[33:35:36:38:39] sts. K until RC shows 266[266:270:270:274:274]. Cast off.
CAR. Push 24 Ns nearest car to UWP and WK.
CAL. Reset RC at 230[228:232:232:236:234]. Set carr so HP Ns will K and work to correspond with first side.

SLEEVES
Push 70[70:72:72:76:76] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Set RC at 000. Using MC and MT-4, K until RC shows 22. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row**.
Set RC at 000. Using MT, K4 rows. Inc 1 st at each end of next and every foll 4th row 47[47:48:49:50:50] times in all. 164[164:168:170:176:176] sts. K until RC shows 190[194:198:200:202:204].

SHAPE TOP
Cast off 4[5:6:7:8:8] sts at beg of next 2 rows. Dec 1 st at each end of next 8[8:8:10:10:12] rows. 140[138:140:136:140:136] sts. Cast off 8 sts at beg of next 17[17:17:17:17:15] rows. Cast off rem 4[2:4:0:4:16] sts.

NECKBAND
Push 136[140:142:144:146:150] Ns to WP. With right side facing, pick up 54[56:58:58:60:60] sts from below WY at back neck, 29[30:30:31:31:33] sts from side neck, 24 sts from below WY at centre front and 29[30:30:31:31:33] sts from side neck and hang evenly on to Ns. Remove WY. Using MC and MT-3, K22 rows and WK.

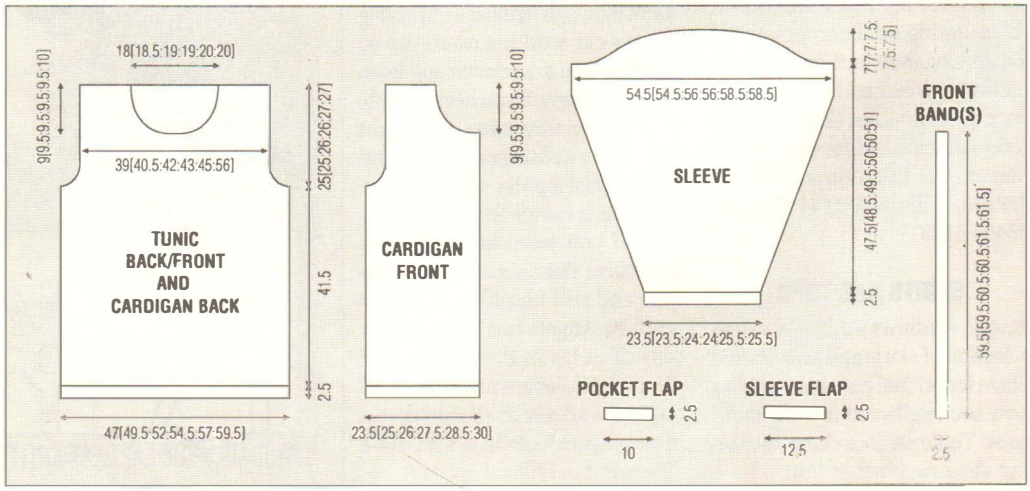
FRONT FLAP
Push 178[178:182:182:184:184] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Set RC at 000 and using MC and MT-2, K until RC shows 22. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. WK.

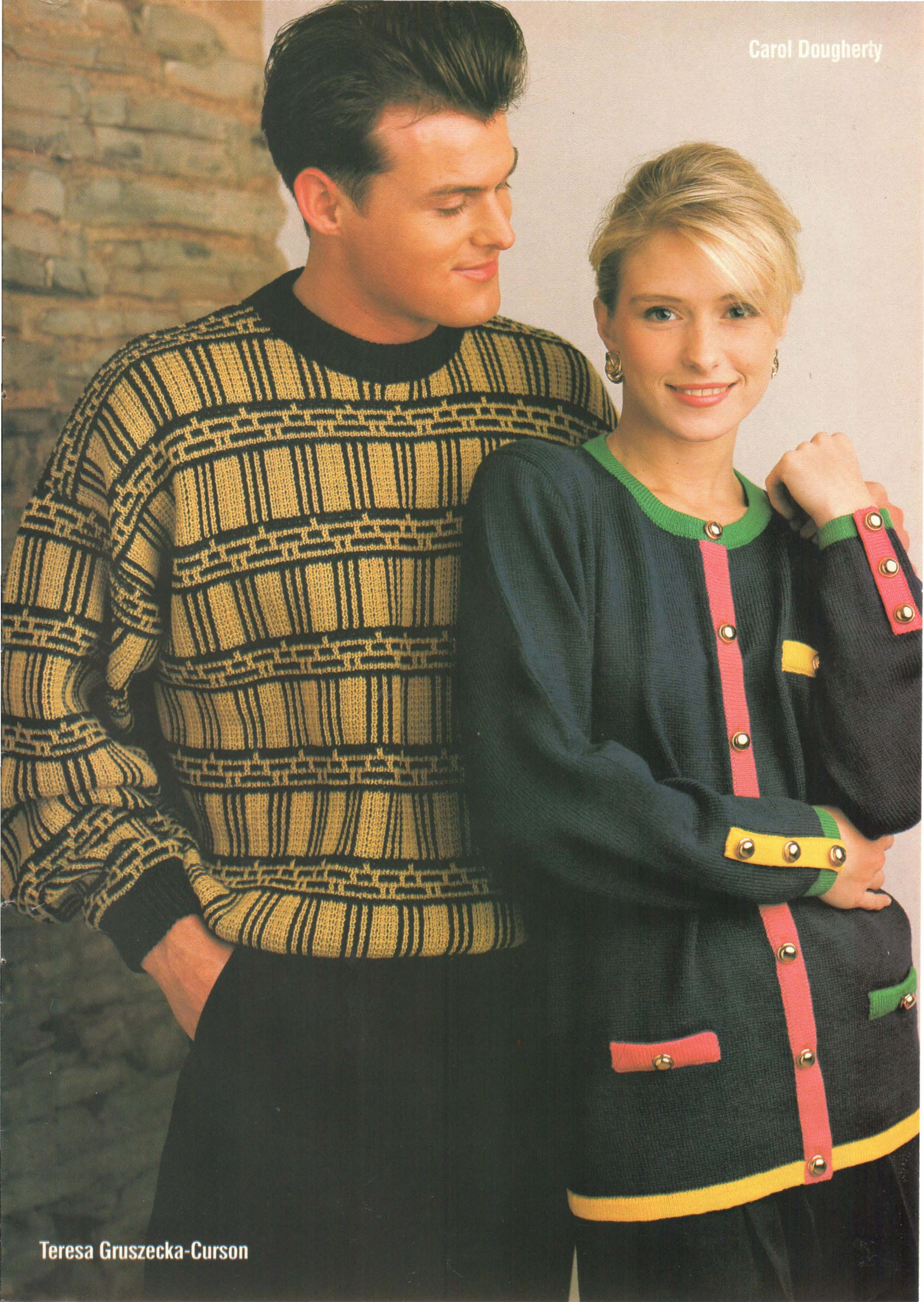
TO MAKE UP
Block and steam press pieces to correct measurements. Join shoulder seams and neckband seam. With right side facing, place the last row of the front flap against the markers on the front, starting at the bottom of the hem and finishing at the bottom of the neckband. Backstitch through loops of the first row. Fold neckband in half on to right side and finish by backstitching through last row worked in MC — ensuring the top edge of the front flap is covered. Set in sleeves. Join side and sleeve seams. Sew on buttons as shown.

CARDIGAN
BACK
Work as given for back tunic using B to ***. Using MC, complete as given for back tunic.

SLEEVES
Work as given for tunic sleeve using A to **. Place a marker at centre. Using MC, work as given for tunic sleeve until RC shows 40. Place a marker at centre and complete as given for tunic sleeve.

RIGHT FRONT
Push 71[74:78:82:86:89] Ns to WP.




Carol Dougherty
Teresa Gruszecka-Curson

Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using B and MT-3, K 22 rows. Turn a hem by picking up loops of first row worked in B and hang evenly along the row.
Set RC at 000. Using MC and MT, K until RC shows 44. Counting from L, place markers on 23rd and 48th Ns. K until RC shows 166. CAR.

SHAPE ARMHOLE
Cast off 6[6:6:7:7:7] sts at beg of next row, K1 row. Dec 1 st at armhole edge on next 6[7:8:10:11:13] rows. 59[61:64:65:68:69] sts. K until RC shows 229[227:231:231:235:233].

SHAPE NECK
Cast off 12 sts at beg of next row, K1 row. Dec 1 st at neck edge on next 15[16:17:17:18:18] rows. 32[33:35:36:38:39] sts. K until RC shows 266[266:270:270:274:274].
Cast off.

LEFT FRONT
Work as given for right front reversing shaping and placing two more markers at RC 176.

FRONT BANDS
Push 170[170:174:174:176:176] Ns to WP. With right side facing, pick up front edge and hang evenly along the row.

BUTTDN BAND
Using C and MT-3, K22 rows and WK.

BUTTONHOLE BAND
Work as given for button band *but* adding 6 evenly spaced buttonholes on 5th and 17th row.
Fold bands in half on to right side and finish by backstitching through last row worked in C.

NECKBAND
Push 152[156:158:160:162:166] Ns to WP. With right side facing, pick up 49[50:50:51:51:53] sts from front neck, 54[56:58:58:60:60] sts from below WY on back neck and 49[50:50:51:51:53] sts from front neck and hang evenly on to Ns. Using A and MT-3, K5 rows. Work a buttonhole starting at 5th N from R. K until RC shows 17. Work buttonhole over same Ns as before. K until RC shows 22 and WK.

POCKET FLAPS
Push 30 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using A and MT-2, K22 rows.
Turn a hem by picking up loops of first row worked in A and hang evenly along the row.
K1 row and WK.
Work a second pocket flap using B and a third using C.

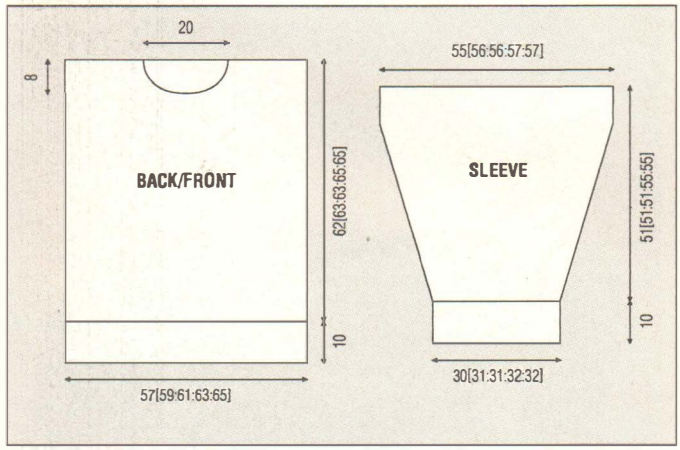
SLEEVE FLAPS
Push 38 Ns to WP. Work as given for pocket flaps, making one in C and one in B.

TO MAKE UP
Block and steam press pieces to correct measurements. Join shoulder seams. Fold neckband in half and finish by backstitching through last row worked in A. Slip stitch band ends. Place pocket flap in A over markers on lower L front and finish by backstitching through last row worked in A. Slip stitch edges and fasten to front. Stitch pocket flap in B to L upper markers and pocket flap in C to R front markers - completing both as for flap in A. Set in sleeves. Stitch colour flap in B to right sleeve from hem to top marker and facing towards back. Stitch remaining sleeve flap to left sleeve in the same manner. Press front bands and flaps. Join side and sleeve seams. Sew on buttons as shown.

Man's Duo Jacquard Sweater

Illustrated on page 21

***MACHINES**: These instructions are written for Passap/Pfaff Duomatic machines with Deco unit*
***YARN**: Bramwell Duomagic*
***FIBRE CONTENT**: 100% Acrylic*
***COLOUR**: We used Navy (MC) and Light Mustard (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to F. W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Accrington, Lancs BB5 5TU*



SIZES

To suit chest 102[107:112:117:121]cm.
Finished measurement 114[118:122:126:130]cm.
Length 69[70:70:72:72]cm.
Sleeve seam 58cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Duomagic.
1 x 500g cone in each of MC and C.

MAIN TENSION

40 sts measure 17.3cm and 40 rows measure 5.4cm measured over Jacquard patt after swatch has been left to dry under a damp cloth (SS approx 4¾/4¼). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 50.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Punch Deco card as shown.
See Diagram 1 for details of casting on for welt, cuffs and neckband.
See Diagram 2 for all-over pattern operation.

BACK

Handle up, orange strippers. Push 132[136:142:146:150] Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Work from Diagram 1 to cast on and K welt. Handle down, complete last instruction on Diagram 1. K1 row. Set locks N/N, SS 3/3 K1 row.
Set RC at 000. Attach Deco. Handle down, blue strippers. Set machine for main pattern as shown in Diagram 2. Follow Diagram 2 for patt, tension and colour sequence and work in patt throughout. K until RC shows 460[468:468:484:484]. Cast off.

FRONT

Work as given for back until RC shows 400[408:408:424:424].

SHAPE NECK

Using a separate piece of MC, cast off 8 sts at centre. Using nylon cord, K sts on BB and then sts on FB by hand, taking Ns down to NWP. Remove corresponding pushers and put behind blocking rail. Note patt row. Cont over rem sts at R for first side. Dec 2 sts at neck edge on next and foll alt row row, K1 row. Dec 1 st at neck edge on next and every foll alt row 8 times in all, K3 rows. Dec 1 st at neck edge on next and every foll 4th row 4 times in all, K7 rows. Dec 1 st at neck edge on next and every foll 8th row 3 times in all. RC shows 460[468:468:484:484]. Cast off rem 43[45:48:50:52] sts.
Reset RC to 400[408:408:424:424]. Put Deco back to previously noted row. Return pushers at L to WP to correspond with patt and Ns. Work L side to correspond with R.

SLEEVES

Push 70[72:72:74:74] Ns on FB and corresponding Ns on BB to WP. Working from Diagram 1, cast on and work cuffs. Set RC at 000. Attach Deco and set card to start on 16th[16th:16th:first:first] row. Handle down, blue strippers. Set machine for main pattern as shown in Diagram 2. Follow Diagram 2 for patt, tension and colour sequence and work in patt throughout. K12 rows. Inc 1 st at each end of next and every foll 12th row 18 times in all. K16 rows. Inc 1 st at each end of next and every foll 14th row 11 times in all. 128[130:130:132:132] sts. K until RC shows 376[376:376:408:408]. Cast off.

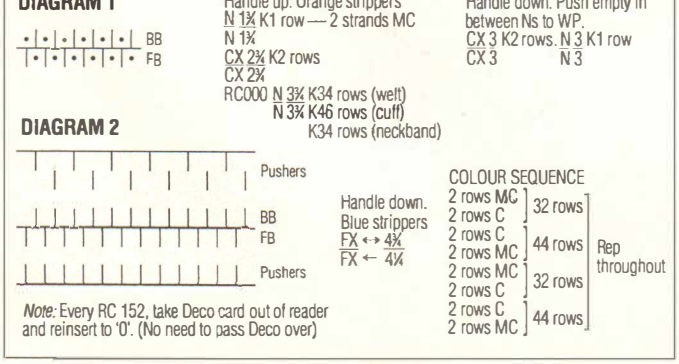
NECKBAND

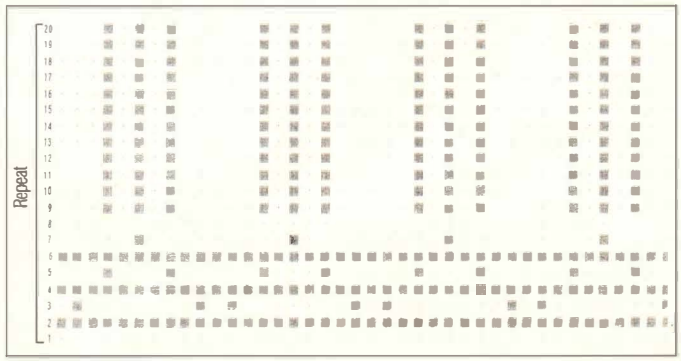
Join right shoulder seam.
Push 148 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Work cast on and neckband rows as given in Diagram 1. Locks N/N, SS 4½/4½ K1 row. Push empty in between Ns on BB to WP. Transfer sts to BB. Handle down, black strippers. SS 5, K1 row. Lower FB. With right side facing, pick up neck edge and hang evenly along the row. Return FB to WP. K1 row SS 5½ slowly. Locks N/N, SS 4½/4½. K1 row and latch off.

TO MAKE UP

Block pieces to correct measurements and leave to dry under a damp cloth. Join second shoulder seam. Fold neckband in half to inside and slip stitch down. Set in sleeves. Join side and sleeve seams, matching pattern carefully at side seams.

DIAGRAM 1





MASTER CLASS

Betty Abbott describes her methods of Pattern Planning and positioning with the PPD — with results that can be used by all electronics!

Fair Isle has always been a favourite stitch structure of mine, in fact it was what first attracted me to a knitting machine — although with Shetland forebears, perhaps the meeting was inevitable. I like the handle of the fabric, the pleasure of blending colours, the almost square stitch size and the straightforward way it is knitted.

CONTROL SCOPE

A Pattern Programming Device (PPD) which gives scope to control every stitch in every row for nearly a thousand rows of fabric used in conjunction with recent model electronic knitting machines opens up so many design possibilities. The very thought of it can be daunting; perhaps that has inhibited many knitters from accepting that challenge.

THE START OF IT ALL

It was after memorising, on disk, the pattern graphs of a complete issue of a favourite Japanese publication that I began playing about with them. The result developed into what I now call 'sampler' sweaters and it is the method I use to design these I shall be discussing.

SET YOUR OWN LIMITS

It is up to you to set a limit on the length of floats; no more than seven stitches wide is a generally accepted standard. However the pattern is formed by a series of 'frames' and on the horizontal pattern a single row in main colour or contrast helps define these. This need not be a problem; within the body cut the centre of the floats, then neatly darn in the ends. If they go right across the fabric, as on the sleeves, treat like any other end at the selvedge.

COLOURWAYS AND INDIVIDUALITY

I like to knit sampler sweaters on a main colour of black, navy or thunder grey with colour one to co-ordinate with the three contrasting colours used in the simple plait knitted on welts, cuffs, sleeve tops and neckband and for the Swiss embroidery which gives an individual touch to each one. The embroidery is a pleasant change from knitting (particularly as the eye keeps finding new shapes within the overall pattern).

It is possible to include a signature within the sweaters. In some I hide a little peasant girl and boy, either in the back body or a sleeve, which is then embroidered.

THE EXERCISE

For this exercise I am going to use the standard *Stitchworld* pattern book from which to extract segments of pattern which build to a composite design. How you set upon creating the pattern will depend upon:

a) the cartridge model and

b) the amount of memory available within the PPD.

Cartridge III has an extra option on Help Menu 8 which allows a pattern to be rotated — that is, turned 90 degrees. Cartridge II does not have this facility. Ideally you will have a FB100 disc drive so that the cartridge can be cleared completely to give maximum memory.

CARTRIDGE II

Let's look at the method for cartridge II first. You will want to create up to ten resource patterns, at a minimum size of 48 x 48 — although 80 or 100 stitches square is better. The idea is to place an 'L' shaped border on each grid. When enough are prepared, the small patterns can be brought together to form the pattern 'proper' — a sort of mix and match attitude to Fair Isle. By keeping the remainder of the grid empty, each pattern is ready for use in conjunction with any other. These are then assembled into a pattern 'proper' of 100 stitches x the number of rows to equal the garment length. To give some idea, a hip length sweater knitted in 2 ends of 2/16 (R110/2) or 3 ends of 2/20—2/30 pure wool worsted at tension 9, requires up to 230 rows whilst a tunic worked in the same manner requires approximately 270 rows.

CREATING THE RESOURCE PATTERNS

We'll begin with a square shape such as the centre of the shield in *Stitchworld* 15, stitch 9, row 47.

Main Menu 1, Create pattern: No. 901 48 sts x 48 rows.

Help. Menu 7, built in pattern 15. Frame at stitch 9, row 47. Set. Lift the centre of the shield (6,6).

Help. Menu 8, vertical spread, cursor 1,1. Step. 1 (confirm), pattern forms vertically at left of grid.

Help. Menu 8, reverse, cursor 2,1. Step 1. Vertical pattern is complete.

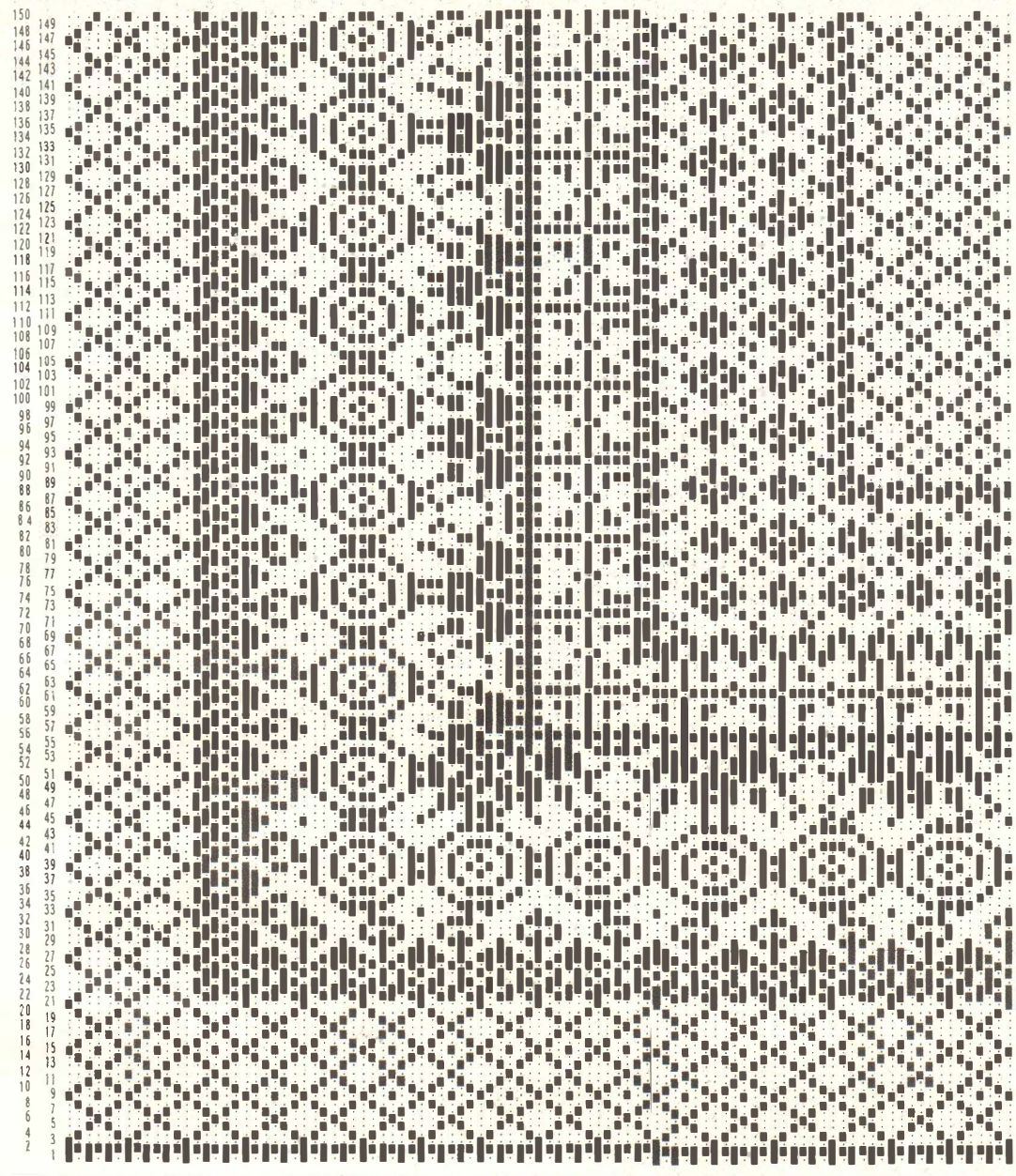
Help. Menu 8, clear reverse and vertical spread, set horizontal spread, cursor 1,1. Step — pattern forms horizontally.

Help. Menu 8, upside down, cursor 1,2. Step 1. Horizontal pattern is complete.

The first resource pattern is complete. Help. 1 Step.

Example of Sampler Yoke pattern

97 sts — extend rows to 208



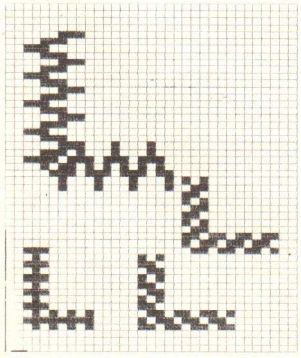
FRAMES AND SQUARES

I could have framed an area 7 x 6 which would have avoided the need to Help. Menu 8, reverse, cursor 2,1 at the second step of the vertical spread, but at Help. Menu 8, horizontal spread, step, the motif repeat is no longer square and has to be re-framed.

A word of caution. Many of the motifs which at first glance look square are not, but have more rows in length than stitches in width. Lift Help. Menu 7 on the the empty grid with cursor 1,1 then use Help. Menu 9, Transfer pattern to correct. To check that the square is true, run the cursor from 1,1 on the diagonal. It should exactly bisect the motif.

Use Help. Menu 7 to lift the corrected motif, erase using Help. Menu 6 or on Help. Menu 8 set substitution as well as the other functions given in the example.

DIAGRAM 1



FILLERS

These are useful to separate the bolder motifs or to give a sharp outline when needed. See Diagram 1 for the three I use the most. Key one pattern on the horizontal, Help. Menu 7, lift. Help. Menu 8 horizontal spread and substitution. Cursor 1,1 Step. Erase (Help. Menu 6) the first complete pattern at left and erase on the angle to form a mitre on the second pattern.

Now, turn the graph 90 degrees. Key in again at left of screen. Help. Menu 7, lift. Help. Menu 8, vertical spread and substitution. Cursor 1,1 Step. Look carefully at horizontal mitre. Erase on the opposite angle to match. Help. Menu 9, lift the horizontal pattern, move to left to close mitre.

BORDERS

Set about these in exactly the same way as fillers. *Stitchworld* 44: lift the horizontal motif, place and erase one motif as before. Turn the graph 90 degrees, key in, lift, use vertical spread and substitution. This time you have more choice of where the mitre is to come, in the flower or in the lower border. Erase accordingly, lift horizontal pattern and move to left to close. If in doubt run the cursor through the corner on the diagonal. To get the correct position the horizontal pattern may have to be lifted above row 1; you may wish to use Help. Menu 9 to reposition the pattern to cursor 1,1.

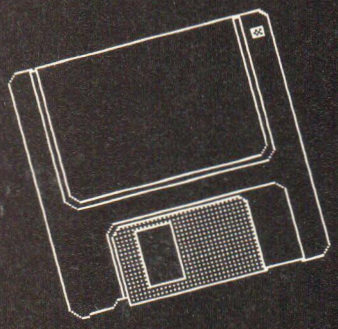
ALTERNATIVE DESIGNS

There are many *Stitchworld* patterns which adapt well to this treatment. Parts of 72, 71, 81, 50, 45, 43, 15, 13 and 85 are just some of the ones you may recognise in the photo or stitch graphs. I don't hesitate to erase or add to the pattern to give a lighter effect and to decrease the length of floats.

Borders can be used just as successfully upside down; lift from the top of 56, 71 or 80 or use Help. Menu 8, 'Upside Down' with any of the others.

ELECTRONIC PATTERNING ON 60 STITCH MYLAR SHEETS

Some of the ideas and patterns can be adapted for use as all-over designs on mylar sheet systems. If the width is not too great, then mirror imaging a 60 stitch section may be satisfactory. Superimposition directions for a similar effect to the PPD designs will be covered next month.



COMPUTING

FOR KNITTERS

The new features of Clwyd Technics System 90 Intoshape version 3.05 described by Angela Gordon

JACQUARD COLOUR SEPARATION

One problem that I encountered with the previous version was that multi-coloured Jacquard conversions did not always work 100 per cent. The only way to check a pattern was to either knit a sample or print it out and check every pair of rows manually — a very time consuming occupation!

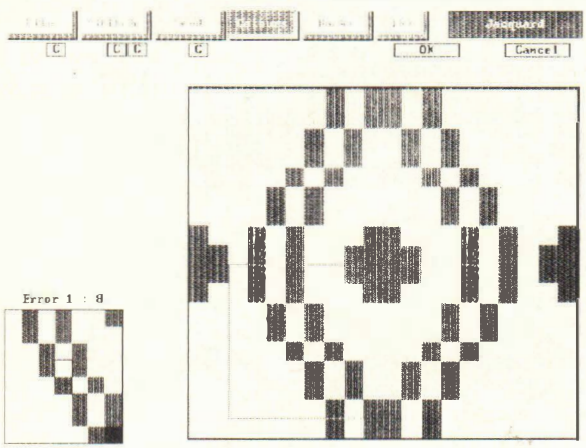
Any knitter who has worked out their own Jacquard patterns will know that it is very difficult to convert a pattern accurately without making slight adjustments so that the pairs of rows fit together nicely. One easy way round this was to always double up the rows in the pattern, which elongated the pattern which would then knit correctly. The problem has been overcome in this new version by the addition of an 'Optimiser'. When multi-coloured Jacquard is selected, the program will check the order in which colours are knitted and select the one which produces the least errors. A pop up window will appear on the screen informing you how many errors are in the conversion and you can then ask the program to help you to fix the errors. This is achieved by the problem area being shown in a magnified version to the left of the original pattern and the problem stitch is outlined. You then have the option of changing the offending rectangle to another colour that will work. The overall effect of the changes is readily seen on the original pattern to the right of the screen. After one fault is fixed the next one is selected by pressing the left or right cursor key.

Should all the fixes unbalance your motif it can be saved as a new motif and then you can return to the motif editor screen and tidy it up. Remember to go through the Jacquard conversion in the 'Stitch' menu again as you might find that the editing has caused one or two more errors.

DESIGNER JACQUARD

A new type of Jacquard is also available and this is called 'Designer Jacquard'. It is possible to design motifs with up to eight colours per row, although in practice the stitches on the front will be very elongated when using more than four colours. With regular Jacquard it is very easy to get into the colour routine because all colours are used on every row, even when there are no stitches in that colour on a particular row of the motif. This keeps the fabric balanced as well as allowing for ease of knitting. Using 'Designer Jacquard' we select and knit with only the colours used in each row. This means that the fabric will be unbalanced if, for

1

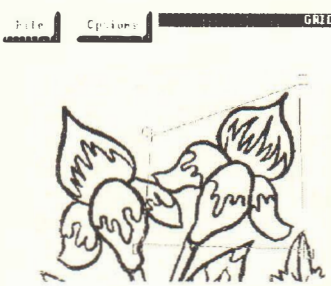


2

Grab box for Tidy Scan — each corner can be moved individually

Sreen dump of PCX in screen after file is loaded

3

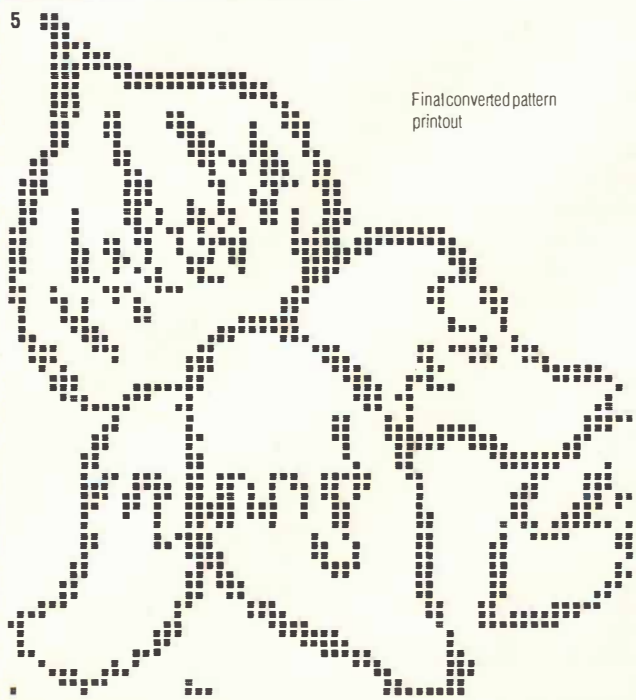


PCX in screen showing Tidy Scan box positioned around a single iris

4

PCX in screen with regular scan box positioned and then halved (on right). The stitches and rows shown above are for the area surrounded by the box. Move box around halved motif to find out the size

5



Final converted pattern printout

example, one part of a motif has four colours in every row and another part has only two colours. It is very important to pay attention to the colour changing instructions on the screen when knitting this Jacquard and interactive knitting is definitely to be recommended. The 'Optimise' facility is also available with this type of Jacquard.

SINGLE ROW JACQUARD

There will never be any 'errors' when knitting single row Jacquard because each row has every colour knitted in turn in one direction only on the main bed. The ribber bed knits alone on the return pass to take the yarn back to the colour changer. Whilst this sounds ideal in theory, in practice it makes for very elongated stitches to the front of the fabric. In three colours there will be six rows on the ribber for every single row on the main bed and in four colours there will be eight for every one. The fabric produced is greatly improved on machines with a ribber carriage that can select alternate needles to knit and slip.

SLIP STITCH

This option produces two rows for every row in the design. It is necessary to double up your pattern before selecting the option, otherwise, the program will in effect automatically create a new pattern using the bottom row of every pair.

It is possible to knit up to fourteen colours in any one row with this type of stitch. On the single bed there would be a lot of floats in every row but I can think of some very interesting uses for it especially with geometric patterns which have blocks of single colours that are not repeated again across the row. A type of automatic Intarsia?

INDIVIDUAL STITCH EDITING TO GARMENT PATTERNS

This is a facility that has been included in the 'Overlay' menu. It can be used to adjust the garment shaping, useful for finely tuning the necklines and armhole shaping, but should not be used to 'cut out' sections within the garment piece.

I found it quite useful to 'Zoom' in on the garment piece before trying to adjust it.

PRINTOUTS

The options now added to the original ones are motifs printed as symbols (the computer assigns a character to each colour) as well as graphically (represented by grey shades), 'Garment Colour Plan' which prints out a panel with alphabetic characters to denote the colours used and a 'Garment Stitch Map', which shows the working and non-working needles in each row.

I find the new option of saving the garment text instructions in a format that can be read by a regular word processor useful. Another favourite is being able to save both motifs and garment panels as PCX files which can then be imported into other painting programs such as Deluxe Paint II enhanced. These last three options are useful for knitters producing their own patterns for sale.

WORKING WITH PCX FILES

The PCX in menu now also has new options. After the item has been imported from either a scanned or digitised image, or from a painting program, you can move the image down so that it is not obliterated at the top left edge by the menu bars. This used to annoy me and I find the new option super!

The box can be placed around the image in the usual way, or you can now use the 'Tidy Scan'. This is a box on which each corner can be moved individually (so you can deliberately distort the perspective) allowing any part of the image to be saved as a motif. After the part of the image you require has been surrounded, you can set the grid size to the number of stitches and rows that you would like the motif to occupy.

Before saving, use the 'Show Motif' option to see just what you will be saving. If you do not like it, you can try again with a different part of the image or with a different size grid. It is important to realise that the smaller you set the grid, the less definition will be retained in the final motif. The number of stitches and rows the surrounded area will occupy on a pixel for stitch ratio is shown at the top right of the screen. This can be used as a guide to the number of stitches and rows to proportionally scale the area down by. Another alternative is to capture an area and halve it, then move and reduce the box to surround the scaled down version and save that.

Tidy Scan is great fun for playing with (and distorting) scanned images!

If you have not sent for your update yet, I suggest that you do so that you can make use of these latest additions to the program.

I will leave you now to start on the latest version of DesignaKnit which also includes a link to Silver Reed machines.

Full details next time.

MACHINE WORKS

Each month Peter Free — presenter of the Knitting Machine Maintenance Video and co-author of the accompanying book— will discuss aspects of servicing and care which can greatly enhance the life and performance of your machine.

SINGLE MOTIF PROBLEMS

In this series I shall be helping you to overcome some of the challenges that can be encountered when machine knitting. I would like to take this opportunity to invite you to write in (via our editorial address please) with any problems you may be having, no matter what make or model and through this column. I will endeavour to give you the answer. For this first article I shall look at some of the faults which can lead to poor results when doing single motif patterns.

TENSION MASTS

The first check is to ensure that the tension cups move freely and do not stick when they are opened fully and allowed to snap closed. If they show any signs of sticking, you will need to clean them as shown in 'Knitting Machine Maintenance'.

Next, make sure that the tension is correct for the yarn you are using. Thread the two colours through the respective sides of the tension unit and clip the ends on to the yarn holders on the mast. Pull the cone end of the yarns back until the eyelets on the wires are pulled down as far as they will go. Let go of the yarn and watch to see how far, if at all, the eyelets rise up.

The correct tension is achieved by adjusting the knobs on the cup assembly (further forward on Singer machines) until the eyelets rise slowly and stop about three to four inches above the level of the front of the main arm. Re-check the tension if need be when you commence knitting.

SINKER PLATES

This section, of course, only applies to Japanese machines. It is vital that the sinker plates are properly adjusted, otherwise you may experience certain challenges trying to get good results from this technique as well as others.

You will need to ensure that the sinker plates are the correct height as well as the right distance from the sinkers or gate pegs. This is especially vital if, at any time, you accidentally drop your carriage on the floor because, more often than not, it will land on the arm and either bend it or push the plates in. Again the method for adjusting the plates is fully explained in 'Knitting Machine Maintenance' — lack of space prevents me from explaining the adjustments here.

SINKER POSTS

Another peculiarity of Japanese machines is the correct alignment of the sinker posts or gate pegs. If you look along them from one end of the machine, you will be able to see which ones — if any — are out of alignment. If any need realigning they will cause uneven stitch tension and any that are particularly bad can cause dropped stitches or the loop between the stitches to catch on the sinker post, which causes the stitches either side to pucker up. To straighten any that are bent, use a flat bladed screwdriver to either lever the post outwards or push them inwards. In both cases, carry out the operation gently and with just sufficient pressure to do the job. If you get too enthusiastic you could snap the post right off!

BRUSH WHEELS

I shall deal with this subject in detail next month, but at this stage I will just say that you must ensure that the brush wheels are turning freely and are in good condition. If they are not spinning properly they will get damaged and will cause looping, especially of the second colour, when you change the direction of the knitting at the end of the row. Incidentally, if the sinker plates are too close to the sinker posts, once again the wheel brushes will get damaged and looping will occur.

Next month, I will discuss wheel brush problems.

Any queries on any aspect of the working, servicing, maintenance or faults with any make or model of machine, should be addressed to Peter Free and sent to — Machine Knit Today, 61 Daffodil Court, Ty-Canol, Cwmbran, Gwent NP44 5JG

Knitting Machine Maintenance — the book and the video are available together at a special offer price of £13.95 incl p&p. Send cheque/PO made payable to Litharne Ltd (sterling cheques only please) to Video and Magazine Offer, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS.

I wonder whether Marion Nelson realised in the early 1960s, when she started teaching and handing out a swatch, sketch and basic instructions to beginners — enabling them to knit their first garment — that her name would become a byword for a simple reliable pattern source used by knitters throughout the world!

Adapt-a-Pattern

Using the Marion Nelson Cards

The idea for the pattern cards stemmed from requests from pupils, friends of pupils and friends of friends, for more of the easily followed designs that Marion had provided for her students. From the simple beginnings of hand drawn diagrams and a raglan, then a 4 ply collection, the card system slowly but surely began to take shape. The more knitters saw and used them, the more requests went back for different shapes, gauges, sizes and styles. Despite a couple of house moves — London to Wales, to Wiltshire — semi-retirement and relinquishing the day to day work of distribution, Marion still takes an active interest in her cards and designs. So what is this wonderfully adaptable knitter's resource?

The Marion Nelson cards are an enormous library of basic garment patterns suitable for all Japanese machines (and others if the same or similar tension is achieved — see Thelma Vintners comments in 'Maxi-Motifs' on page 39) which provide easy format designs for stocking stitch garments. As they are simple to follow and easily adapted for a variety of patterning and other uses, each month, we'll take a closer look at their potential. This month we start with an overall description of what is available and how the system works.

AVAILABLE SETS

The complete range available is tremendous, covering sweaters in all shapes and styles, children's garments and skirts. As it will be useful for future reference, the set names and contents are:

THE COMPLETE SWEATER SET: Size range from 46cm—122cm (18—48 inch), with raglan, sleeveless and set in sleeve styles. There is also a choice of neckline shapes — 'V', round and 'U' and a guide for converting the designs for short sleeve, drop sleeve and cardigan styles. All these variations are given in 2 ply, 3 ply, 4 ply and double knitting yarn thicknesses.

DROPPED SHOULDER SWEATER SET: Size range from 46cm—122cm (18—48 inch). This set is exclusively for 4 ply yarns, with a choice of round or 'V' necklines and a cardigan conversion guide.

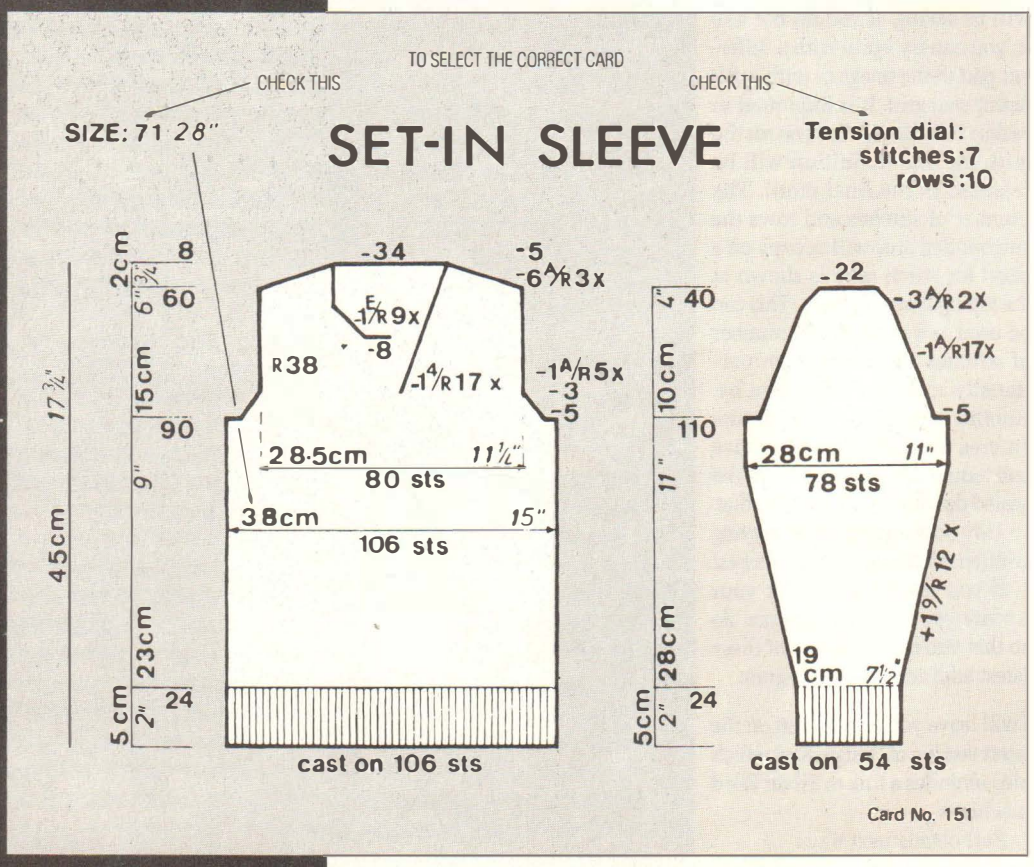
SADDLE SHOULDER SWEATER SET: Size range from 61cm—122cm (24—48 inch). Patterns are given for round or 'V' neckline styles in 2 ply, 3 ply, 4 ply and double knitting.

SIDEWAYS KNITTED SWEATERS: Size range from 76cm—122cm (30—48 inch). Patterns are given for 'standard' and dolman sleeves with a choice of round or 'V' necklines. Yarns used are 2 ply, 3 ply, 4 ply and double knitting.

CIRCULAR YOKE SWEATERS: Size range from 61cm—122cm (24—48 inch). Styles include cardigans, ribbed yokes, 'standard' and sideways worked yokes. Tensions given for 2 ply, 3 ply and 4 ply yarns.

THE CHILDREN'S COLLECTION: There are two sets here, both size ranged from 56cm—76cm (22—30 inch) chest. They both contain the same variety of styles, including a hooded jacket, dressing gown, dungarees, T-shirt, track suit and different dress styles (to name a few!). One set is for use with 4 ply yarns and the other for double knitting.

THE COMPLETE SKIRT SET: Caters for hip sizes from 36 to 50 inches and are made to a standard length of 27 inches (which is easily adapted to your needs). Styles include straight and panelled skirts, sideways, ribbed and pleated skirts. There is a wide variety of tension gauges given to cover different weights of yarn.



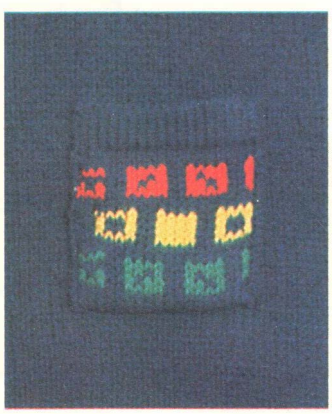
CHUNKY DESIGNS

The chunky knitter has not been forgotten and there are four 'Chunky Sweater' sets with round or 'V' necklines in specific tension gauges. Set 1 uses a tension of 14 sts and 20 rows to 10cm; Set 2 uses 16 sts and 23 rows to 10cm; Set 3 uses 18 sts and 27 rows to 10cm and finally, Set 4 uses 20 sts and 30 rows to 10cm — giving a wide choice of chunky yarns for knitting.

In addition to the basic sweaters there is also a pack of 'Sideways Knitted Sweaters' (sized 76cm—122cm over the same tension range as the four sweater sets — combined into one!) and 'Circular Yoke Sweaters' — this time sizes 61cm—122cm.

INSTRUCTIONS FOR USE

When you open your pack, you will find a set of index sized cards. Those at the very front of the box should be very carefully looked after as they are the basic instructions on how to use the cards, what adaptations can be readily made, how to select neckline styles and working the tension swatch — plus, depending on the set, ideas for patterning and trimming. Each set also contains sample patterns — where the instructions are fully written out with explanatory notes — check these alongside the diagrammatic patterns given for the range of shapes, sizes and yarns and you will see how easy it is to follow them. Further notes on shaping techniques, working the neckbands and measurement charts are also enclosed.



CHOOSING THE SIZE

The card shown was used to knit our child's set in sleeve sweater. Taken from 'The Complete Sweater Set' to fit a 71cm chest with a 5cm ease. The amount of ease given for most shapes is 5cm, making them a slim fit pattern for adults — although this is a commonly used ease for children's garments still. However, if you want the current easier fit in adult's garments you can easily select a larger size from the measurements given on each card (see the illustrated card for the basic measurement and half the finished measurement). For instance, if you are a 91cm bust and like 10—12 cm ease, then look for the card design with a width measurement of approximately 50.5—51.5cm and work from this one (more subtle sizing changes will be covered in later articles).

KNITTING FROM THE CARD

Once you have worked your tension swatch, check that it matches the tension given. Our example was worked in Bramwell's 4 ply acrylic — but an alternative means of achieving the yarn thickness and correct tension could be to strand finer yarns. Our 4 ply knitted to give 28 sts and 40 rows to 10cm. Divide this number by 4 = 7 sts and 10 rows per 2.5cm/inch — meeting the required tension for the pattern (see card).

You choose your welt style. Advice on selecting welts is given in the front information cards. Our example requires 106 sts to be cast on — although you can make this an odd number if you want to work a 1x1 rib — i.e. cast on 105 sts, work the 24 row rib, transfer to main bed and inc 1 st. This way you end up with the 106 sts you need.

The row counter checks are given at the left edge of the card and after every stage you return it to 000. So after the welt, turn the RC to 000 and use your main tension. (We added a Fair Isle border, using one of the patterns from this month's stitch library. It started two rows after the welt ended. Such an addition may affect the length very slightly, but as a small border, there will not be sufficient difference to worry about. TD was increased by a whole number whilst knitting the Fair Isle and

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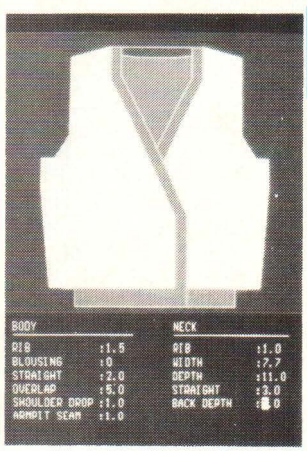

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returned to MT once the border was complete). Knit to RC 90.

The armhole shaping (directions marked at right of the card) starts at this point. Reset the row counter to 000 again. The '-5' means cast off 5 sts at the beginning of the next 2 rows. '-3' means cast off 3 sts at beg of next 2 rows. The instructions give you the details for one side and leave you to follow through at the other side to keep both armhole edges even. If you want a 'V' neckline, then the shaping for the front neck commences at the same time as the armhole shaping. For a round neck style start the shaping when RC shows 38. Again only half the shaping figures are given, so the '-8' at the centre means 8 sts to left and 8 sts to right of centre '0' should be cast off — a total of 16 sts in the centre.

THE LEARNING CURVE

If you follow through the example card and pattern directions from any of the card sets together, you will be surprised how quickly you understand the diagrammatic abbreviations. The cards will usually clip to the tension mast, so that they're right in front of you whilst you work! Lack of text to read makes the cards very easy to knit from and the options positively encourage you to be more creative and add little touches yourself.

IRRESISTIBLE ADDITIONS

As you can see, we couldn't resist adding our Fair Isle border after the welt plus a little pocket, with a small section of the border on it and we even used the border again for the neckband! We also added a buttoning shoulder trim — a practical addition, as not only does it link in with the rest of the garment, but makes it easier for little fingers (and 'big' heads — children's can be surprisingly large) to get on and off easily.

Next month we'll take a closer look at selecting the size we want for the finished garment and some simple variations on a basic theme.

Dear Dot,

I called into Ewe-Knit yesterday and they had about 20 different shades of Dusky Pink 4-Ply.

I'm sorry but you'll have to get it yourself, address and Tel No below -

EWE-KNIT
4/6 ST MARY'S GATE
ROCHDALE, 0706 521966

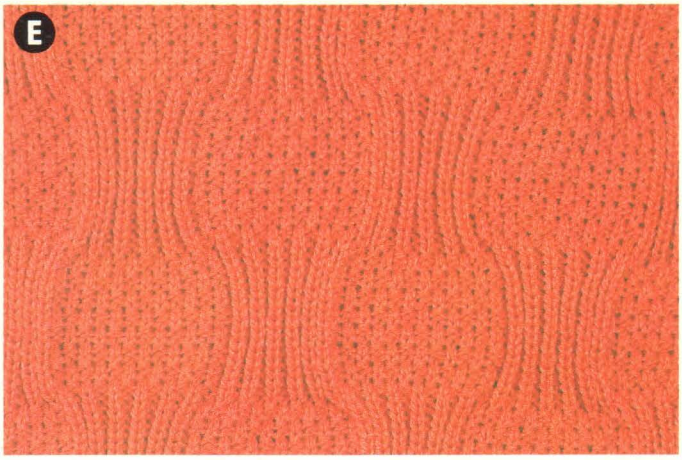
Love.
Winnie

Stitch Pattern Library

1 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

Something for everyone every month in our special pull out and keep *Stitch Library*. This month we are concentrating on Fair Isle designs with a mostly geometric feel which work very effectively in strong clear colours. Most have short floats, making them eminently suitable for all-over patterning. Virtually all the patterns can be knitted on a 24 stitch punch-card machine and we have even included some for 12 or 60 stitch patterning systems, and one specially for the Duo machine (although many can be readily adapted for this system).

Diagrams are given for each pattern and where simple and effective adaptations in stitch style, colour changes, repeat system or knitting method are possible, then all those details are included.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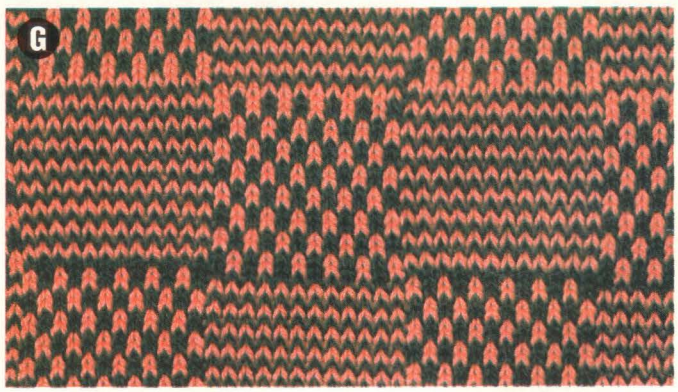
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'SQUIGGLES'

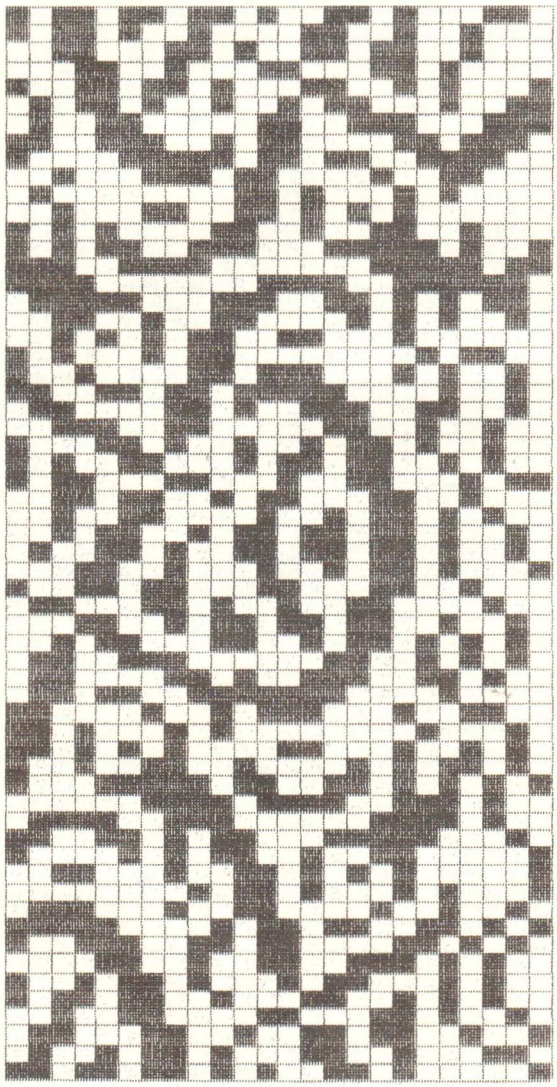
Pattern 'A' 24 stitches x 60 rows

High contrast colours for casual fun wear is how we have chosen to knit this one. Try it out in toning shades of the same colour such as coffee on cream, for a highly sophisticated look.

Suitable Adaptations:

1. To a 20 stitch repeat for use on 40 st (Passap/Pfaff) or 60 st (Singer) pattern repeat system. Try eliminating the first and last stitch, plus stitches 12 and 13. The result may need just a little simple 'cleaning up', but with minimal effort a similar effect to that shown could be achieved.

2. Electronic machines, try a mirror imaged repeat for a fascinating puzzle like design.



'BUILDING BLOCKS'

Pattern 'B' 12 stitches x 12 rows

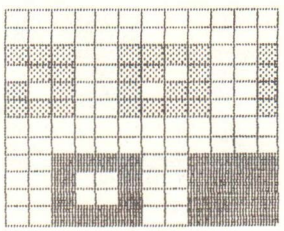
Useful for borders (see the child's garment in the Adapt-a-Pattern article, page 28), multi-coloured all-over Fair Isle (what a stunning way to use up small amounts of leftover yarns) or toned down a little for a simple pattern suitable for men's wear.

Suitable Adaptations:

1. 24 stitch or electronic machines. Double the width and height of the 'boxes'. Longer floats (8 stitches maximum, not too much of a problem for adult's garments) will result but the effect is even more dramatic. Combine sections of 'doubled' pattern with sections the size already given for a variety of effects.

Note: Electronic machines with ribber and colour changer could work the doubled version in double Jacquard, thus eliminating any float problems.

2. The look of this pattern is readily adapted for Duo systems, simply use the idea to draw boxes into a 40 stitch width repeat. Making the boxes larger, say 8 stitches x 8 rows and leaving a 2 stitch gap between them, would give you four repeats across the card.



'DOODLES'

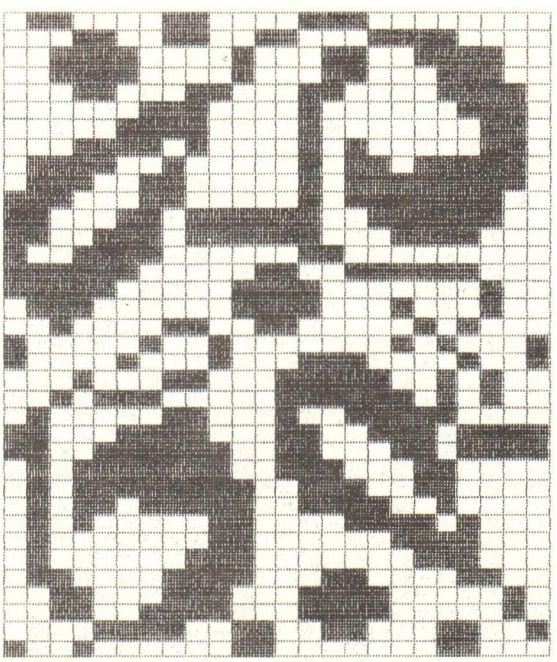
Pattern 'C' 24 stitches x 36 rows

Highly eye-catching in our bright colour combinations.

Suitable Adaptations:

1. A counter change pattern would work well. Punch the pattern as shown, just one repeat, then for the second repeat, move the pattern across the card by 12 stitches and punch a second repeat. This will make the overall repeat quite long so that the resultant effect will be intricate and bold.

2. Electronic machines can do the same thing without drawing the pattern twice. Use the appropriate buttons or N1 cam to place the first repeat to start 12 sts to L of centre '0' and the second repeat on the first st to R of centre '0'.



'TUMBLING BLOCKS'

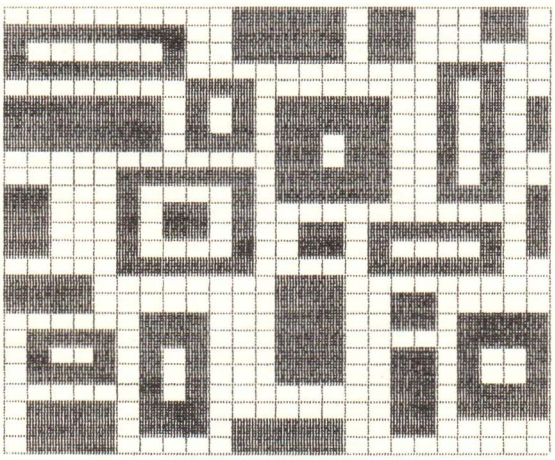
Pattern 'D' 24 stitches x 25 rows

There is the odd long float in this pattern, but it could be hooked on to a central N during the knitting if desired. A useful stitch for all ages.

Suitable Adaptations:

1. Size changes could easily be made on an electronic by doubling the width and the height of the pattern. Floats can be eliminated if double Jacquard is used.

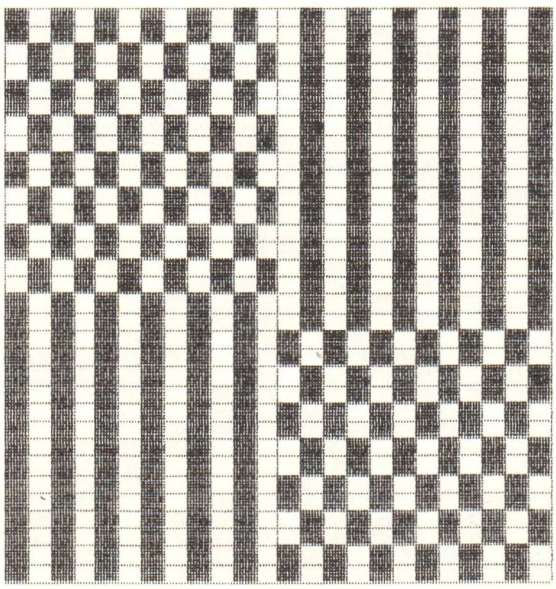
2. Flashes of other bright colours could be introduced by the use of Swiss darning once the knitting is complete.



'CHEQUERBOARD 1'

Pattern 'E' 24 stitches x 32 rows

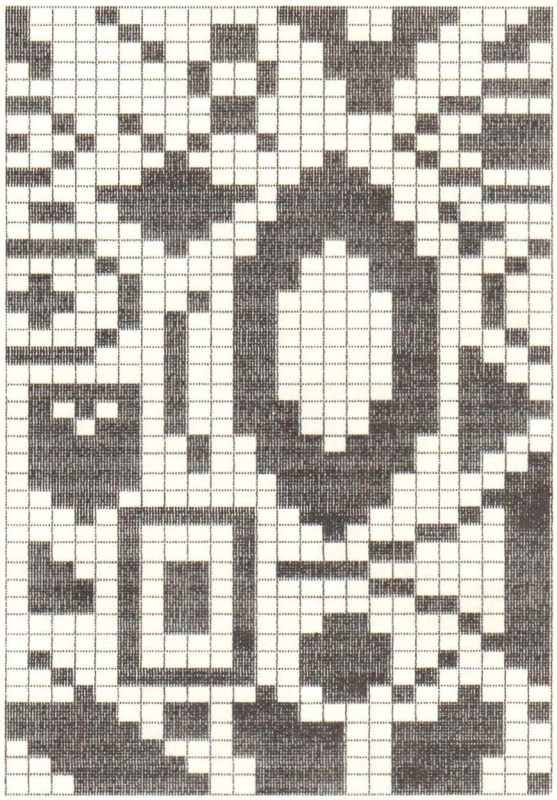
Two variations have been shown. It works well as a bright very short floated Fair Isle design, but looks absolutely stunning as a garter carriage design in one colour. To keep the apparent movement of stitches within the work (where the vertical rib sections pull in) do not press the finished work. Only the lightest steaming should be used, so the stitches are allowed to keep their natural 'give'.



'POP ART'

Pattern 'F' 24 stitches x 44 rows

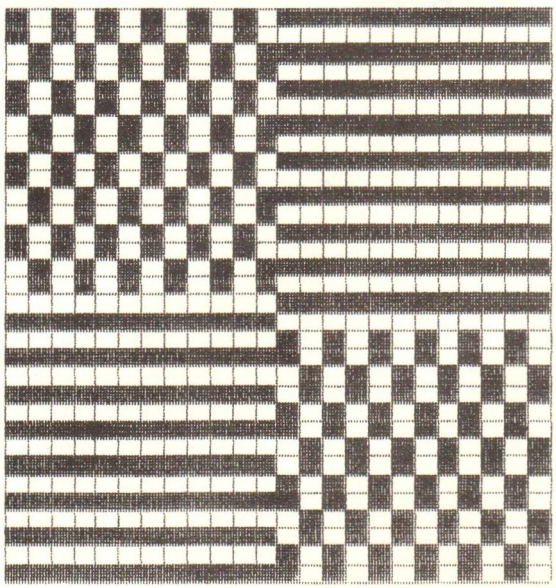
Three variations have been shown. The basic one is the pattern exactly as per the chart. The second swatch has been counterchanged over 24 stitches (as suggested for Pattern C). Using an electronic machine, the counterchanged pattern has been mirror imaged and then used as an all-over design. All the versions are very dramatic and unusual.



'CHEQUERBOARD 2'

Pattern 'G' 24 stitches x 32 rows

The first chequerboard pattern worked on the garter carriage suggested this variation, in which the originally vertical sections have been turned horizontally. The Fair Isle version results in longer floats than its predecessor, whilst the garter carriage version has a very different look. Where the first version had vertical ribs, this one achieves horizontal garter stitch stripes. This doesn't affect the stitch movement as much as its predecessor, so the results could be pressed if desired.



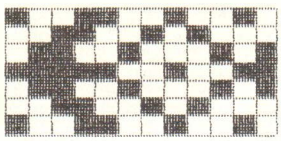
'ZIGGY DIAMOND'

Pattern 'H' 12 stitches x 7 rows

An excellent small repeating pattern, which in a range of colour variations would work well for all ages. The floats are small enough to be suited to baby wear where it would look pretty if worked in traditional soft pastel contrasts. At the other end of the scale, it is formal enough to suit the most conservative male in toning colours.

Suitable Adaptations:

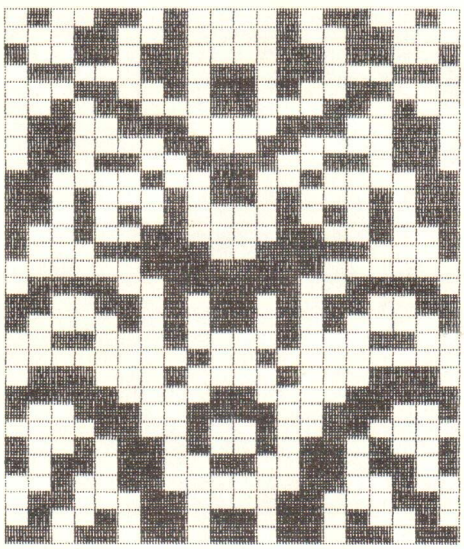
1. For 24 stitch or electronic machines, the repeat could be mirror imaged. This will give wider vertical panels of patterning, but still forms an interesting pattern.



'ARCHES AND SCRIBBLES'

Pattern 'I' 24 stitches x 30 rows

Quite a bold effect is obtained when colourful contrasting colours are chosen. However, this is another pattern which gains classy subtlety in soft toning colour combinations. Try it out in two lightly brushed yarns and brush them again when the knitting is complete.



'RIPPLES'

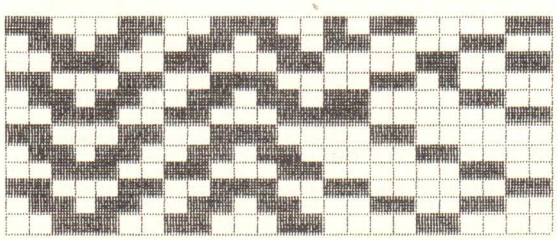
Pattern 'J' 24 stitches x 12 rows

One of our favourites, this deceptively simple design has many potential uses. It would make an unusual background filler pattern, following a bold border of another design.

Suitable Adaptations:

1. Try it as a garter stitch design, as it is and with the punchcard set for elongation.

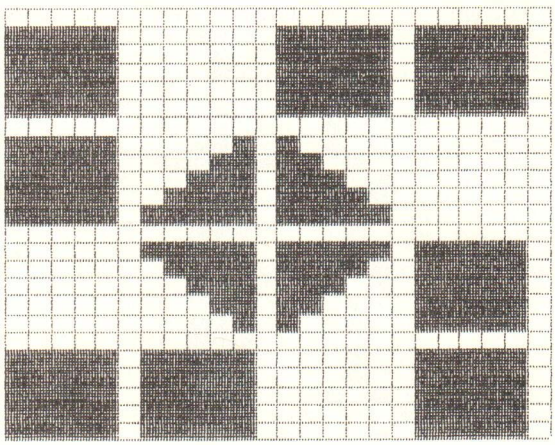
2. For Duo machines. Make it into a 20 stitch repeat (so 2 repeats will fit across the card), by eliminating 2 stitches at the far right, plus 4th and 11th stitch from left. Alternatively, more wave 'ripples' could be added in.



'TRADITIONAL PATCHWORK'

Pattern 'K' 24 stitches x 24 rows

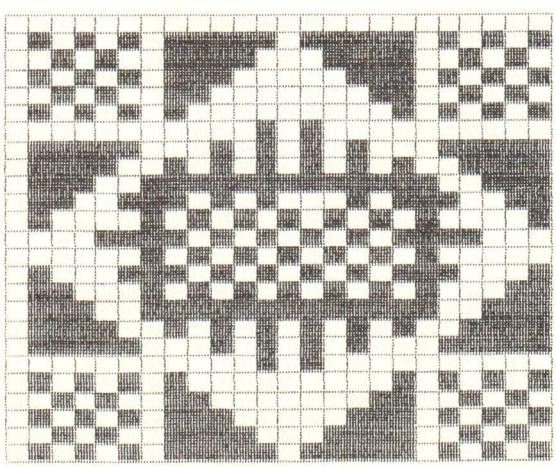
Based on a traditional quilted patchwork design, this can be used for garments or furnishings. On every 24th row the contrast colour is carried right across the back of the work. Allow it to do so and finish it later, by cutting the float and darning it in at each edge.



'PATCHWORK STAR'

Pattern 'L' 24 stitches x 24 rows

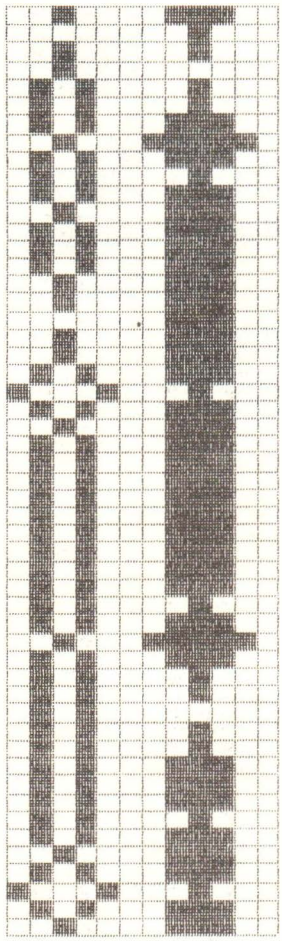
Another pattern based on traditional quilting, with a few extra details added to minimise long floats. See comments for pattern 'K'.



'CANDY STICKS'

Pattern 'M' 12 stitches x 52 rows

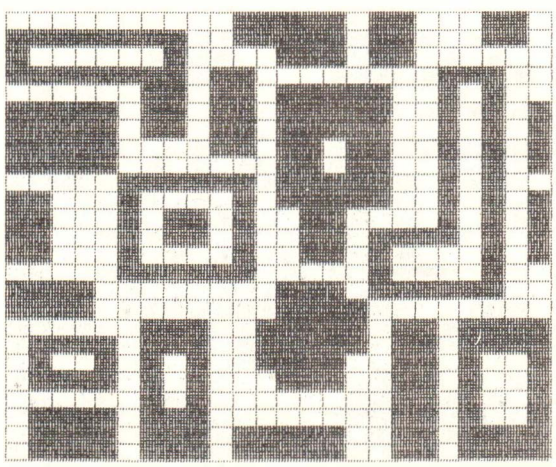
An easy but unusual vertical pattern with small floats, so it is another appropriate for little fingers. As with any of the 12 stitch repeats, it can be drawn 5 times across a 60 stitch card — making it suitable for some of the Singer models. Vertical lines are often popular for men's wear, so this could also find a useful place in sets for 'him'.



'WELLIES'

Pattern 'N' 24 stitches x 25 rows

The name of the pattern comes from the hollow L-shaped sections, which in certain colours reminded us of Wellington boots! Its possible variations and usage would be similar to those already given for pattern D.



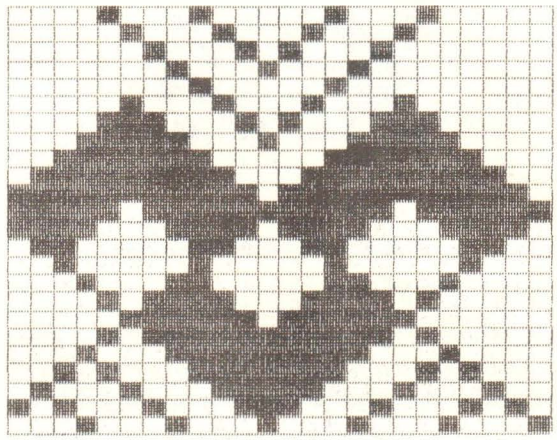
'DIAMOND Vs'

Pattern 'O' 24 stitches x 24 rows

In some ways this is perhaps one of the most formal or sophisticated patterns (depending on your point of view). It seems most appropriate for adult patterns and can appear quite dramatic — if you have a punch-card chunky, it looks sensational in the appropriately bolder yarns!

Suitable Adaptations:

1. Electronic machine owners have so many facilities at their fingertips to change or amend patterns, but try this out vertically mirror imaged, then, go on and try a counter change of the mirror image version.



'DUO DIAMOND Vs'

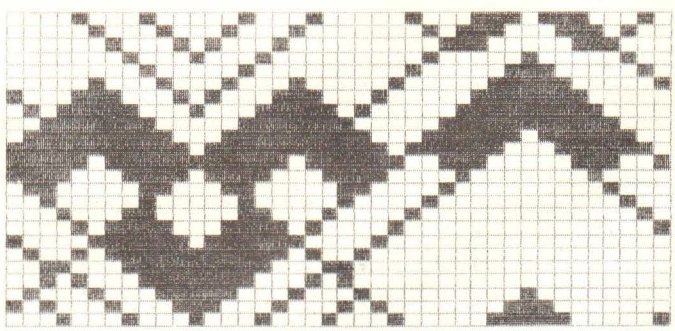
Pattern 'P' 40 stitches x 24 rows

This seemed to lend itself to a 40 stitch version, so Duo owners, here is one already redesigned for you. The swatched version was worked in double Jacquard thus:

Full needle rib setting using Bramwell's Duomagic. BX/N, L arrow in on FB, selection dial 4.

Obviously the many different knitting techniques that can be used to produce Jacquard patterns will give many variations to the appearance of the fabric. I can visualise this as a looped fabric quite easily.

We hope that you enjoy this month's pattern selection. Next month, the theme is definitely spring, with many ideas for appropriate stitch designs.



A SELECTION OF SHADES FROM BRAMWELL'S FINE 4 PLY ACRYLIC AND DUOMAGIC WERE USED TO KNIT THE SAMPLES

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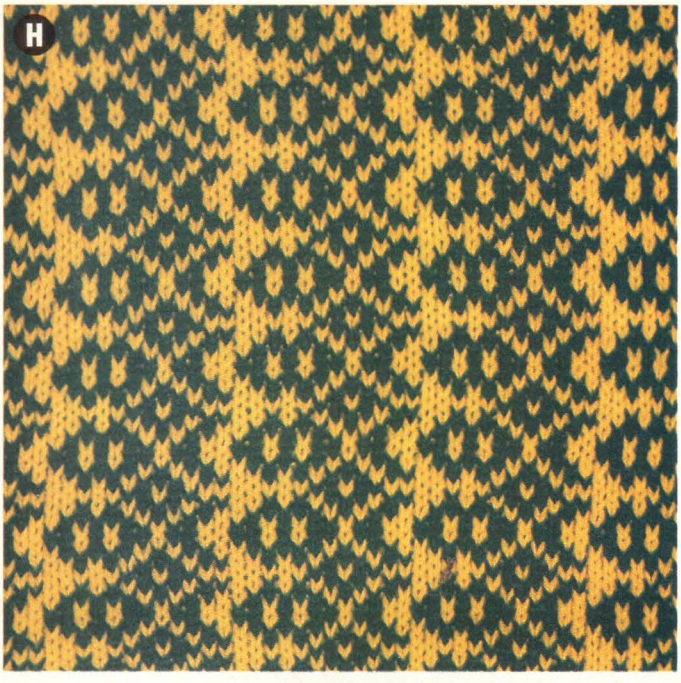

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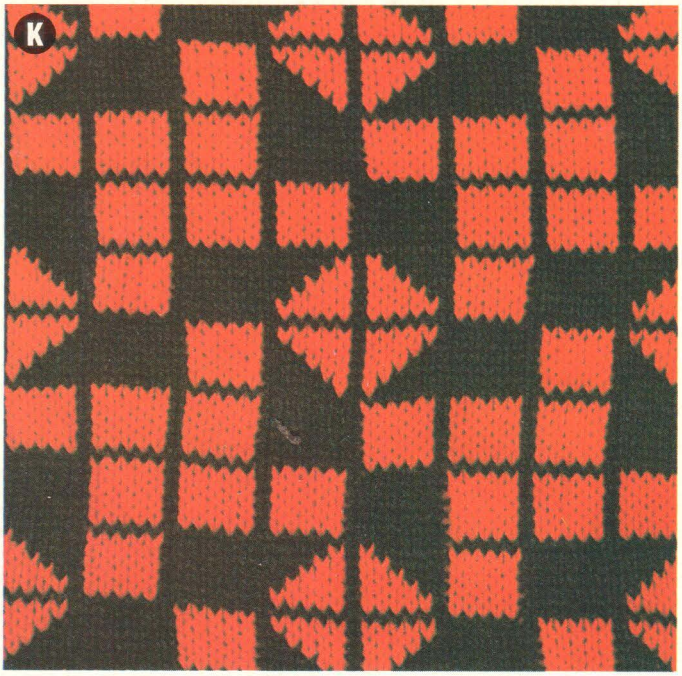
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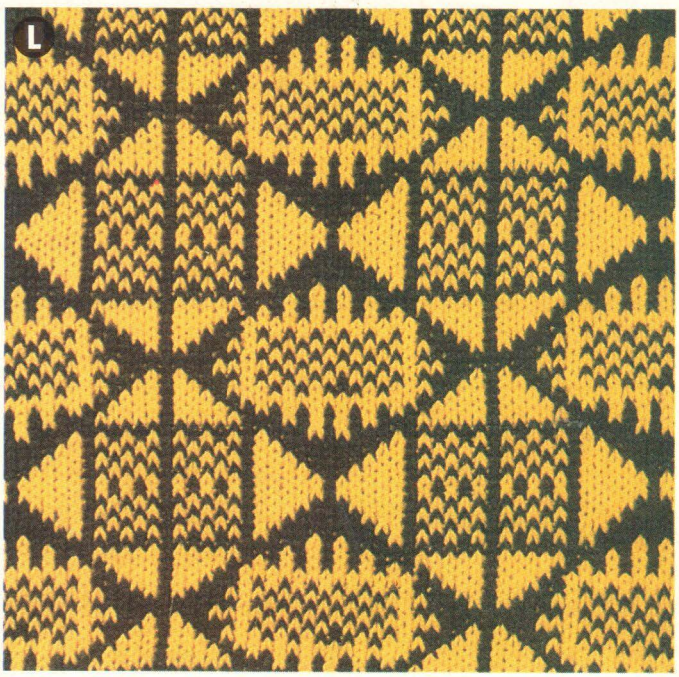
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Maxi-Motifs

with exclusive Zodiac Designs by Thelma Vintner

Maxi (large) motifs can be worked in many different ways and have a multitude of uses. In this series, we will be presenting exciting and original designs, together with a wealth of ideas and techniques for reproducing them on your knitwear.

Thelma's original patterns were knitted using her Singer 2310 machine, but don't 'switch off' if this isn't your make and model as there are fabric and design tips here and more techniques to come which will be of value to all machine owners, whether you have the simplest or the most sophisticated model. So, start collecting the patterns — and enjoy Thelma's background and technique details this month.

FROM IDEA TO ZODIAC PATTERN

Some time ago, I started thinking about and looking at different styles of Zodiac signs and the idea came to me to create a set of them for the very young — which may also appeal to the not so young! I predetermined the knitting width of a motif would be approximately seven and a half to eight inches. In the light of that decision, I drew the signs to fit proportioned graph paper, limiting them to 56 stitches wide and 78 rows high — thinking at first they would be specifically designed for my Singer 2310. Halfway through sketching, I thought why not add the name of each sign, so chose or created a lettering style which seemed appropriate for each. The next stage was to photocopy a blank pattern card and pencil in the motif.

CHECKING KNITTING THE DESIGNS MANUALLY

Before using the pencilled motifs to produce an electronic card (which is expensive and time consuming to complete — especially when experimenting) I tried out the pattern manually. Working in double Jacquard and following my charted pattern — *(Japanese single bed owners can use the following technique: reference to back bed can be ignored, use your main bed and set carriage for Fair Isle knitting)* — I brought back bed needles forward to upper working position — ensuring the stitches remained in the latches — and then completed the row. It is slow using this method, but enabled me to see where pattern modifications needed to be made before investing further time in making the pattern card. However, if you are only likely to be making one of the designs, or have a machine which won't cope with the pattern width 'automatically', the process gets quicker as you gain experience and is not difficult. Needless to say, the hand selection method means the knitted motif comes out in the opposite direction to the graph and so too does the sign name! So my first attempt had its name back to front. Note that finished patterns have been given for the names both ways — so that you can read them (these patterns can be used for electronics which can invert them

SINGER JACQUARD KNITTING TIPS

I used Jacquard Method 3 (VI).

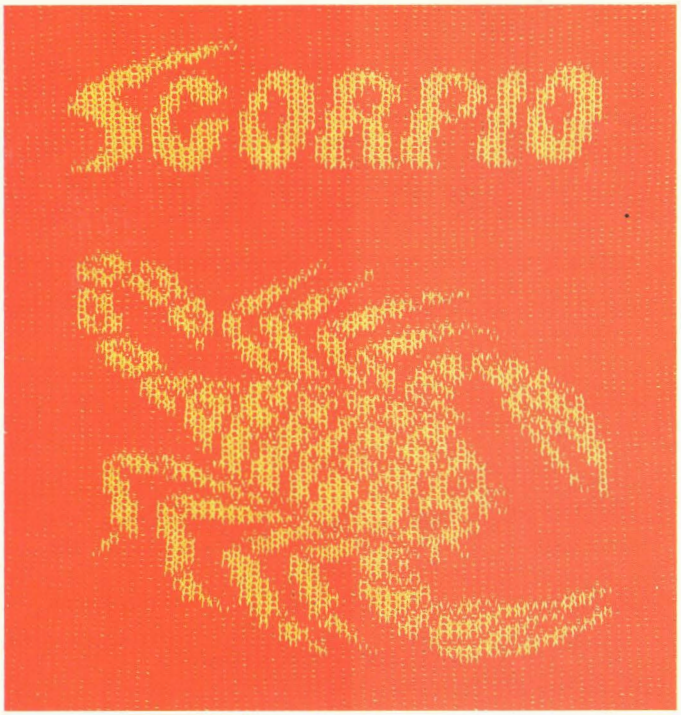
Beds — Front Bed normal position
Flow Combs alternate
Spacing 3

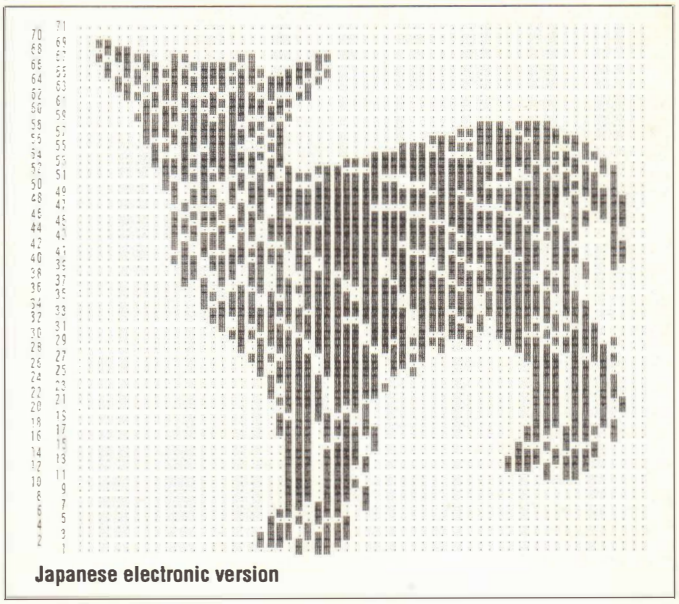
Set needles for FNR, starting and ending with a BB needle.

Back Carriage — KNIT key and JACQUARD button in together.
Needle return buttons up.

Front Carriage — KNIT key only. Needle return buttons neutral (middle)
Needle selection buttons down.

CAR. Second yarn guide threaded.





Japanese electronic version

automatically) or inverted (for manual working).

YARN AND TENSIONS

I used Bramwell's 2/30s Acrylic, which gave me 29 sts and 41 rows to 10cm — after pulling the work lengthwise and allowing it to rest for at least 12 hours — counting sts on BB only. (Singer owners — my tension dials were sets at 3•/5; yarn mast approx 6).

Make sure the machine and carriages are clean before commencing knitting. If during knitting the carriages become hard to push across, oil the needle butts again because some of the oil is lost during knitting (especially when hand selecting). Before commencing Jacquard knitting and for the first row only, fasten the second yarn at the right-hand machine clamp and bring the first needle at the right forward, almost to upper working position. Ensuring the stitch is still on the latch, take the second yarn and wind it clockwise round this needle — this ensures the the needles knit the second yarn and it only needs to be done on this first row. Claw weights are essential for Jacquard knitting and should be moved up every 12 rows otherwise you could 'lose' sts at the edges of the work and the knitting of the front bed needles with the second colour could be a 'hit and miss' affair.

WELT OPTIONS

As I was going to use double Jacquard in a fine yarn for the main knitting, the welt and main fabric weights needed to balance. Either of these styles proved ideal:

1. Hem: If working in 2/30s, take a length of yarn off the cone, sufficient for the cast on row and thread it together with the yarn from the cone. Arrange needles for full needle rib and with CAR, use 2 strands of MC and T1/1 for the cast on row. Continue with 1 strand only, carriages set for circular knitting and knit as many rows as desired for hem depth.

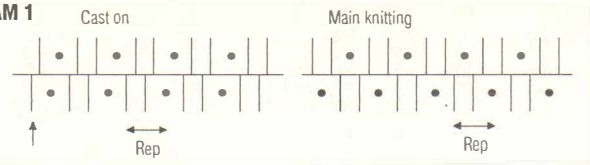
2. 2x2 'Industrial' rib: Wind off a small ball from cone and thread 1 strand from ball and one from cone together through tension mast and feeder. Arrange needles as shown in Diagram 1 — noting position of end needles. CAR. Using T1/1 cast on and K2 rows circular. Push 1 extra needle at left on BB to WP and transfer marked st from FB (see diagram) on to it. Push empty FB needle to non-working position and using T2/2 knit required rib depth. When you are ready to commence the Jacquard pattern, bring empty needles to WP on both beds, plus 1 extra stitch at either end on FB. T1/1, set for circular knitting and knit 2 rows. Break off strand from ball and set up and continue in Jacquard pattern.

USING THE DESIGNS

If you check out the Marion Nelson cards, you will find that my Jacquard tension isn't too far away from the 4 ply patterns — only by one stitch and row (remember I'm counting BB stitches only). For an easy fitting style (a drop shoulder style gives a good 'canvas' to show off the designs) this could be very acceptable — choose a finished

measurement bigger than you actually need — see the Adapt-a-Pattern feature on page 28 and add in one extra row for every 40 given in the instructions to match the length. Neck shaping could be worked using cut and sew.

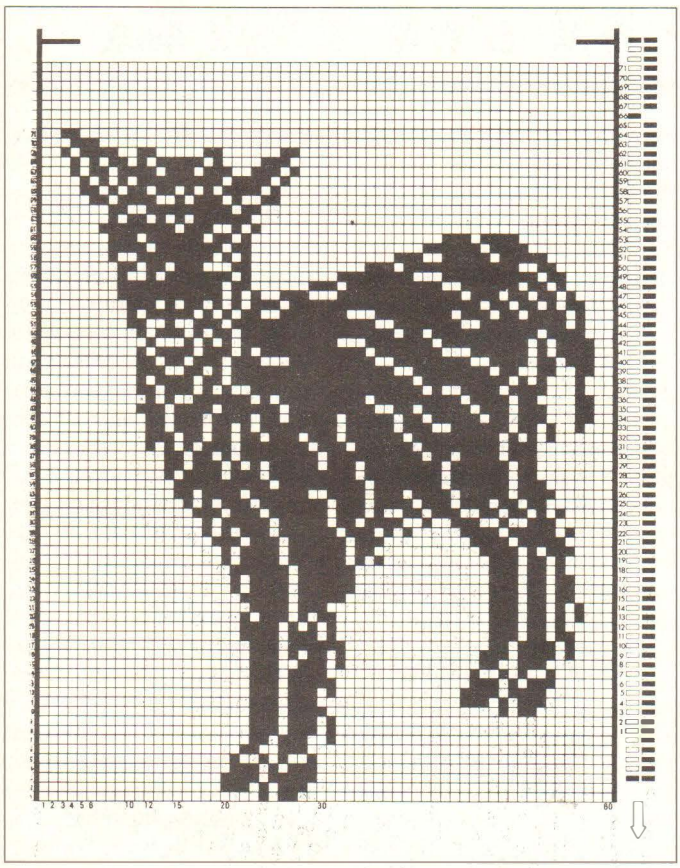
DIAGRAM 1

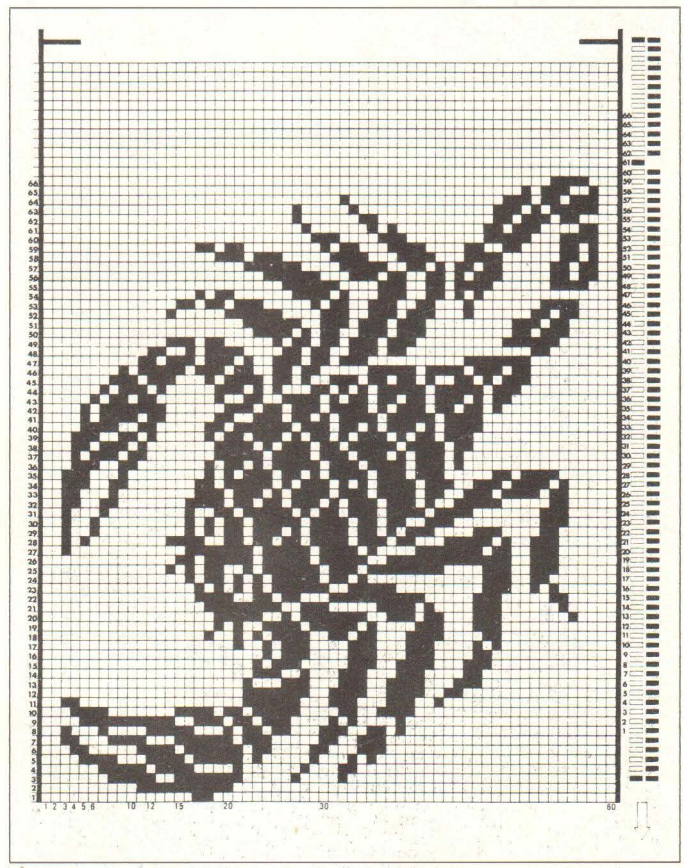


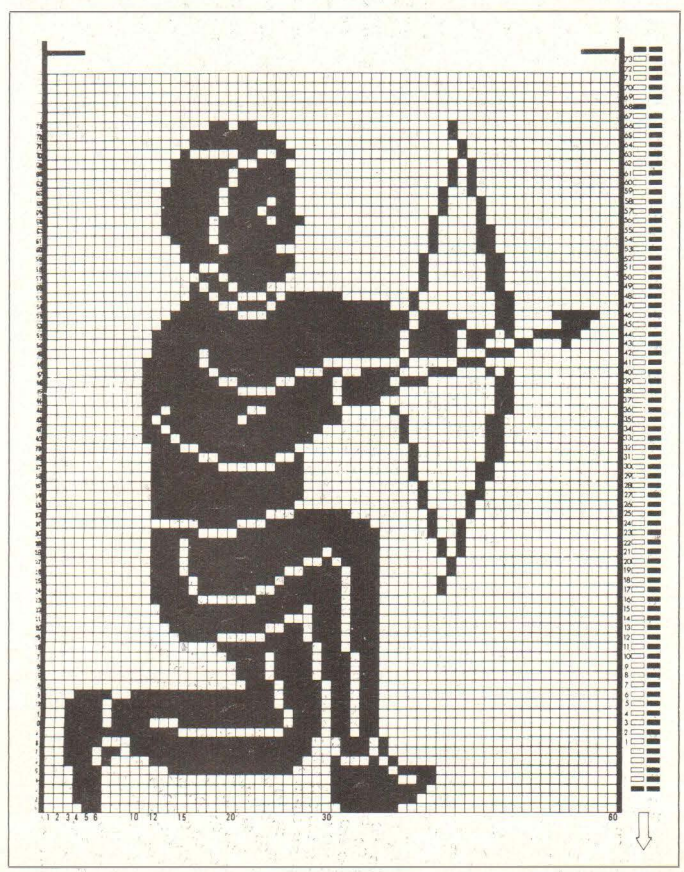
OTHER ELECTRONIC MACHINES

The Capricorn pattern has been reproduced as a mylar sheet pattern, showing there is very little difference in proportions between the Singer or other electronic motifs. You should find the results satisfactory for all the signs and lettering if you use them from the Singer electronic charts — although finished sizing will obviously depend upon the yarn thickness and technique used for the knitting.

Next month, Thelma presents Cancer, Gemini and Taurus and tips on shaping in Jacquard on Singer machines. In addition, we will be looking at ways of knitting the designs on Japanese machines.

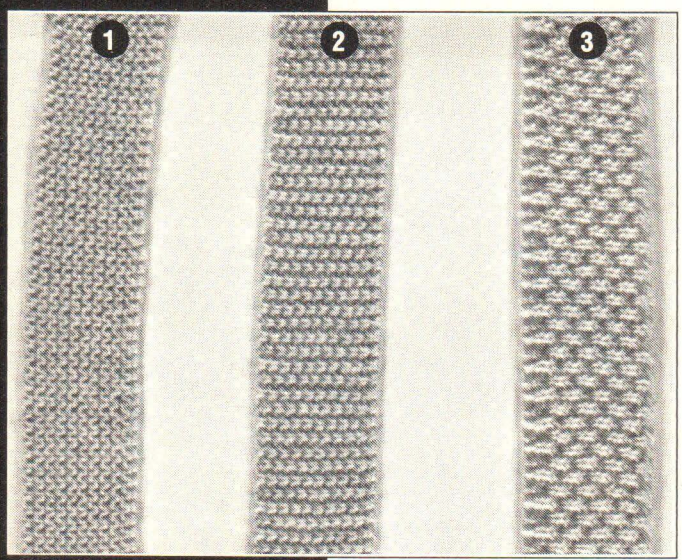


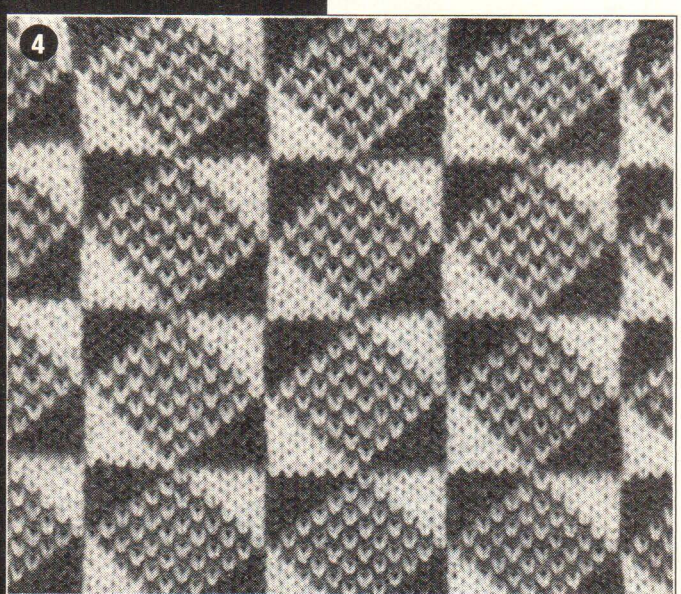


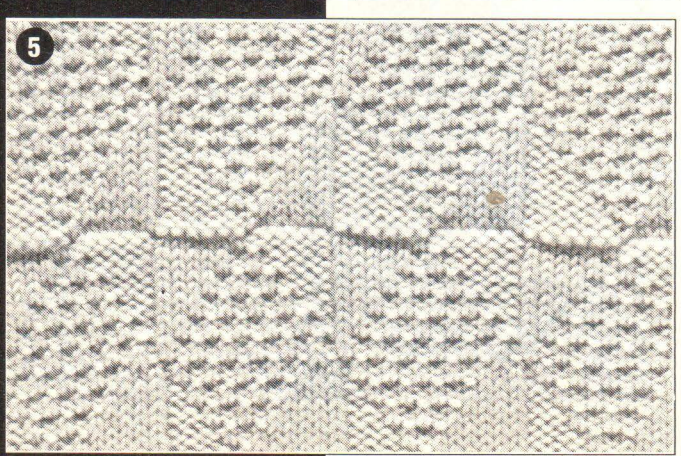


Make the most of your garter carriage with a little help from Elaine Cater

THE GARTER CARRIAGE







Recently I met a lady who proudly told me that she could do four jobs at once. "The washing machine does my laundry, the garter carriage does my knitting, whilst I embroider and watch television". Clearly she was very organised, but we could all strive to do more with our free time, especially when it is limited by job or family commitments. Garter carriage owners have a wonderful labour-saving piece of equipment which allows us to do other things while it gets on with the knitting. How to manage the garter carriage and get the best out of it, is what I would like to discuss.

YOU DON'T WATCH THE COOKER

The key word to remember when using your garter carriage is planning, planning your time and planning your garment. Just as you would not put a cake in the oven and then sit watching the cooker for the whole time it was baking, so planning when to start the garter carriage is a rather important part of using it successfully. Start a tension swatch or other straight knitting before you go off to work or start preparing a meal. This may mean getting everything set up the day (or night) before, but how satisfying to return to your workroom and find a completed swatch or part of a garment, ready for you to get on to the next part of your work. When you must stay near the garter carriage to do shaping, try to find other knitting jobs to work on while the garter carriage is moving. Save some of your making up to do at this point. Punch out the next card you would like to try. Or perhaps sort out the yarn cupboard! You could use the time to plan the fastest way to knit the next garment. The simple dropped shoulder, slashed neck jumper may be the quickest thing to knit using the garter carriage, but it can be rather unflattering to the wearer and not always suitable. If shaping is done in small but effective ways, the garter carriage can still be left for long periods to knit on its own.

SPEEDY SHAPING TIPS

When I use the garter carriage to knit a round necked jumper, this is how I plan the knitting. I like to cast on and knit welts using fewer stitches than I need for the main body of the front and back of a garment. After the welt has been knitted, I remove the stitches on to waste yarn and then rehang them, increasing stitches along the row. I make my welts 10% smaller than the main part. (Example: Main part = 150 sts, deduct 15 sts for welt). This method is especially good when knitting with yarns that are not very elastic, like cotton. The garter carriage can be left to knit until the armhole shaping. Simple armhole shaping does not take very long to do. It can be speeded up by working the shaping at both ends of the work at the same time. Use a spare length of yarn to work decreases at the end opposite to the carriage when more than one stitch is being cast off. After shaping has been completed, the garter carriage can be left again until the shoulders. "What about the neck shaping?" you may ask. A cut and sew neckline will be worked after the knitting is completed. Neck shaping is slow and resetting the punchcard or mylar sheet to complete the second side of the knitting can be a bit fiddly. When the knitting has been completed, place markers for the neck edge stitches and then remove the work on to waste yarn. Shoulder stitches can be grafted or rehung and then cast off. Either method gives a neat, smooth finish to the shoulder line.

MINIMISE SLEEVE SHAPING

I am afraid that I have not found a way to produce shaped sleeves on the garter carriage without stopping and increasing stitches every few rows. What I try to do is increase the number of rows between increases. Suppose my original pattern started with 60

stitches and by the end of the shaping, there were 100 stitches in work position. The garter carriage would have had to stop 20 times for me to increase stitches. But if I had started with 80 stitches, then it would only need to stop 10 times to reach the 100 stitch total. The cuff needs to be close fitting. I would knit the sleeve first, starting with waste yarn. Then rehang the first row of stitches, decreasing evenly along the row to give the required number of stitches for the cuff. Knit the rib and then cast off loosely. Shaping at the sleeve top would be as described for the armholes, casting off at both ends of the row.

ELIMINATE WHAT YOU CAN

For children's and baby's garments, try to re-plan the knitting to eliminate side seams. Jackets, cardigans, dress bodices and the like can be knitted up to the armholes in one piece. Remove the fronts on to waste yarn and complete the back, then work each front separately. Instead of casting on three times, you only need to do it once. The garments are far less bulky and making up time is reduced.

COMBINE PATTERNS

Another way to speed up knitting time is to combine different stitch patterns with garter patterns. Fair Isle, lace or weaving combine well with garter stitch patterns. The man's Fair Isle and garter stitch jumper which was featured last month shows how effective this mix can be. Areas of stocking stitch combined with garter stitch can also produce interesting garments. A yoke or hem done in garter stitch with the remainder of the garment knitted in stocking stitch is relatively quick to knit and not as overpowering as a complete garment knitted in garter stitch. If you plan to combine stitch patterns, pay particular attention to tension. The easiest way to calculate the overall row tension is to knit a swatch with at least two repeats of the complete pattern. Measure the tension swatch length. Then divide this figure into the number of rows knitted to give the number of rows per centimetre.

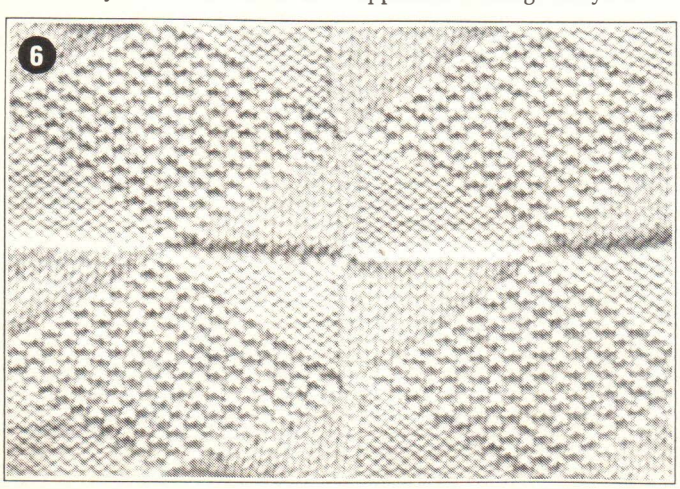
FINISHING TOUCHES

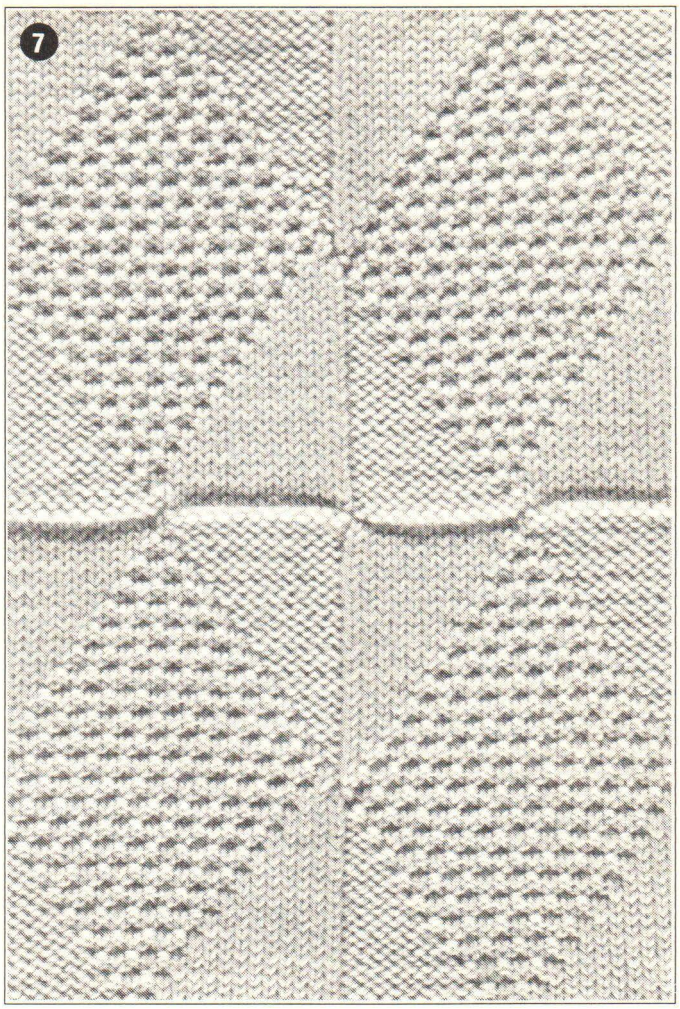
Don't feel that the garter carriage must be used for whole garments. It can also be used to produce unusual hems or edgings. Card 2 from the basic set for the garter carriage produces a neat flat hem which will not roll (Sample 1). Card 1 which accompanies the knitting machine produces moss stitch (Sample 2) which can be used for firm edgings. By elongating the card a double moss stitch is created (Sample 3). These three stitch patterns can be used for collars, front bands and neck edging. The remainder of the garment can be any stitch pattern.

PATTERN SOURCES

Finally, if you are looking for new patterns for your garter carriage, look over your stock of punchcard designs. Those designed for tuck stitch or punch lace can often be very successful as a garter pattern. Fair Isle patterns can transfer well, especially those with large blank areas within them. Sample 4 is a Fair Isle pattern which was used for a man's waistcoat in the April 1991 issue of *Profitable Machine Knitting*. Sample 5 shows how it looks as a garter pattern using the elongation switch. Sample 6 shows the same design but redrawn to double its width. Sample 7 shows the redrawn pattern but using the elongation switch.

I hope I have been able to help the garter carriage owner. Just like all other types of knitting, there is no single way to do things. If you have found an easier way to solve any garter carriage problem, I am sure the editor and readers would appreciate hearing from you.





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Lady's Cable and Fair Isle Suit

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***YARN**: Many A Mickle Machine Washable 4 ply wool*
***FIBRE CONTENT**: 100% Pure New Wool*
***COLOUR**: We used Coral (MC), Aran (A), Fawn (B) and Mink (C)*
***STOCKISTS**: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

SIZES

JACKET

To suit bust 86[91:96:101:106]cm.
Finished measurement 104[110:116:120:124]cm.
Length 71[71:73:73:75]cm.
Sleeve seam 46cm.

SKIRT

To suit hip 91[96:101:106:112]cm.
Finished measurement 94[98:104:110:114]cm.
Length 57[59:62:64:67]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle Machine Washable 4 ply.
800[900:1000:1100:1200]g cone in MC.
100g in each of A, B and C.
6 buttons.
2.5cm wide elastic to fit waist measurement.

MAIN TENSIONS

Note: Both swatches should be washed and allowed to dry before measuring.
32 sts and 32 rows to 10cm measured over Fair Isle patt (tension dial approx 9 = MT).
32 sts and 37 rows to 10cm (see Special note) measured over cable patt (tension dial approx 7/5 = MT-2/MT-4)
Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 50.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

SPECIAL NOTE

When using ribber to work cabled sections, Ns on MB only counted throughout, with Ns out of work on MB counted as though they were in work.
When inc or dec on cable sections keep the continuity of the pattern by transferring sts as required to or from the RB. Weight the work carefully when RB in use, using edge weights and moving them up frequently. It may be helpful to use the presser plates to ensure edge stitches knit off easily.

CABLE PATTERN

K8 rows. Push marked Ns to WP. K1 row. Return marked Ns to NWP, leaving loops which will enable cables to be crossed with ease. Cable the Ns as shown in Diagram 1, crossing 3 sts at L over 3 sts at R. K1 row. These 10 rows form cable patt and are rep as given in instructions.

FAIR ISLE COLOUR SEQUENCE

Note: For easier and speedier knitting follow the sequence given, keeping yarn in both feeders throughout. However, on some rows only one colour will K and the second colour will form a strand across the back of the work — this can be cut and darned in later.

Feeder 1	Feeder 2	Rows
A	MC	3
A	B	3
C	B	3
C	MC	3
C	A	2
C	B	3
C	A	2
C	MC	3
C	B	3
C	MC	3
C	A	2
C	B	3
C	A	2
C	MC	3
C	B	3
A	B	3
A	MC	3

These 47 rows form patt and are rep throughout.

DIAGRAM 1

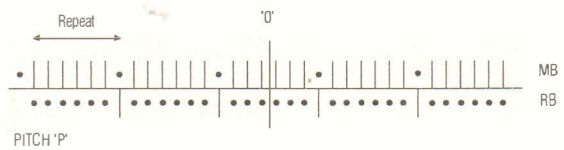
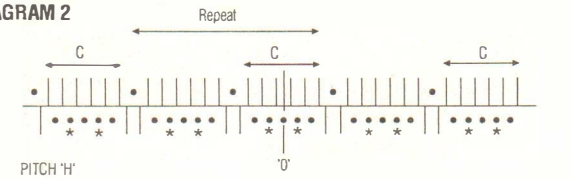


DIAGRAM 2

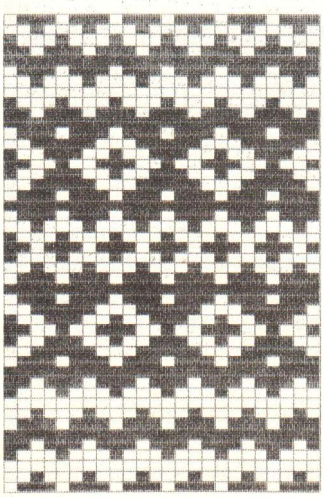


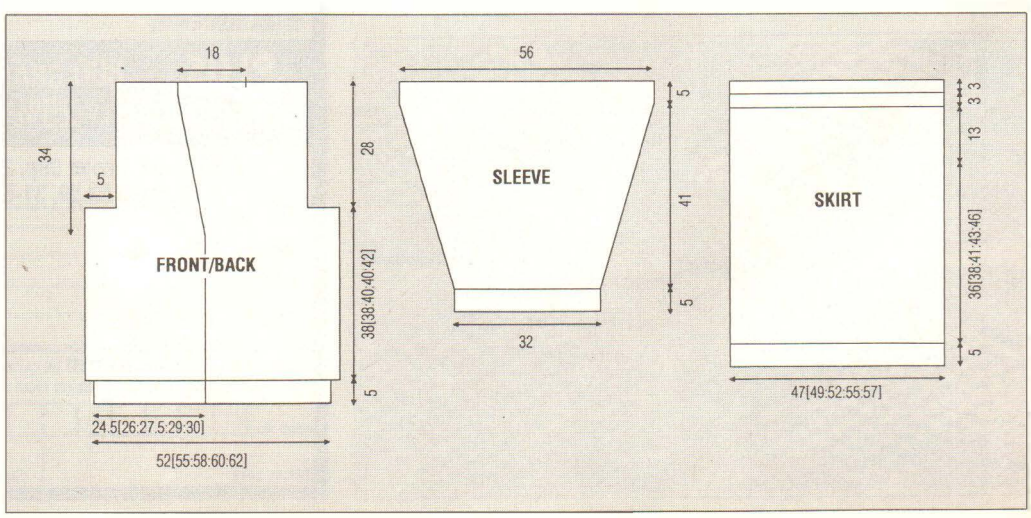
* = MARKED N C = CABLE GROUP I = N IN WP • = N IN NWP

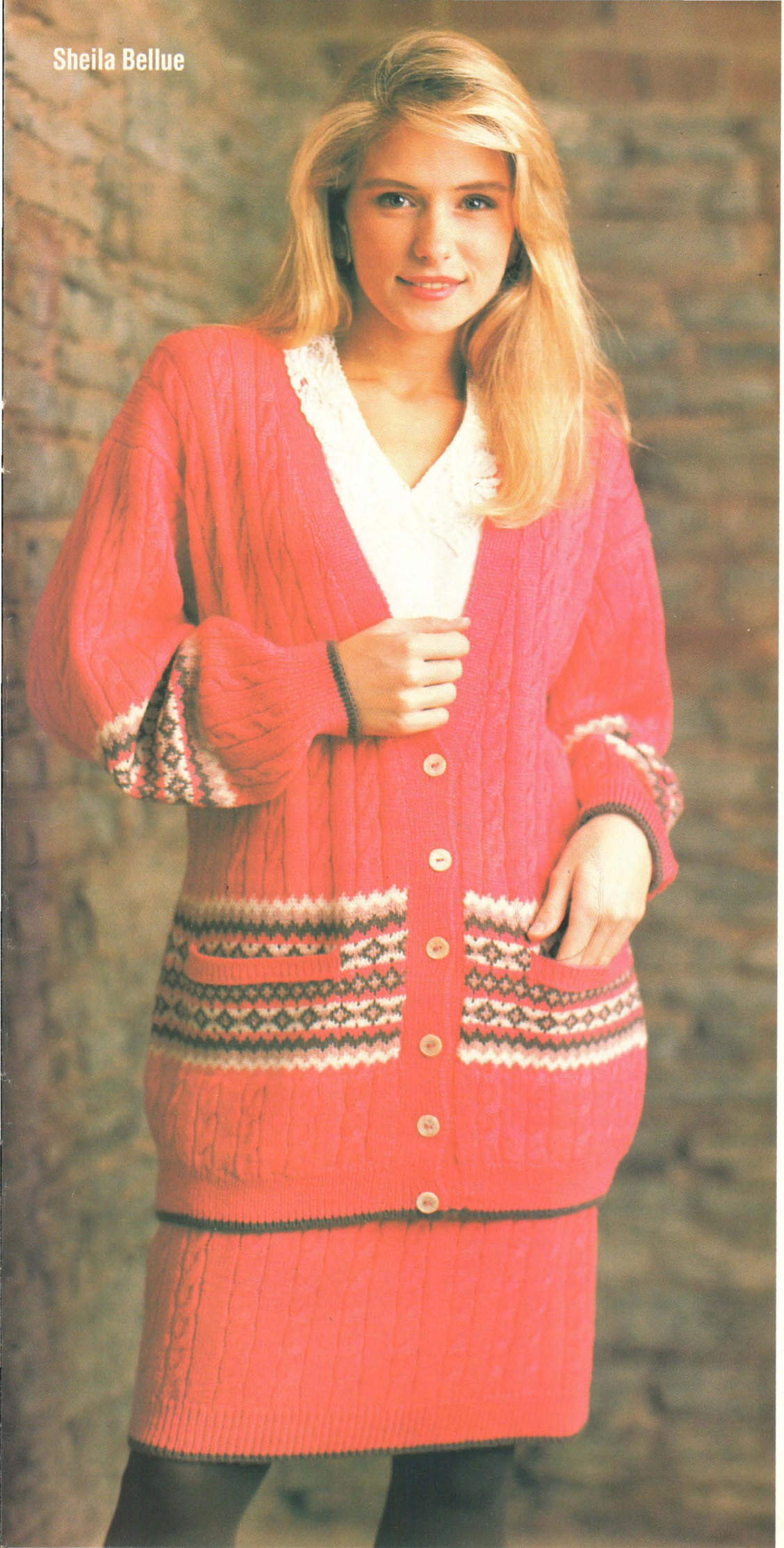
JACKET

BACK

With RB in position set machine for 1x1 rib. Push 82[87:92:95:97] Ns at L and 83[88:93:96:98] Ns at R on MB and corresponding Ns on RB to WP. ***Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows. Set RC at 000. Using MT-7/MT-7, K2 rows. Using MC, K until RC shows 22. Transfer sts as shown in Diagram 1. Inc 1 st at L. *166[176:186:192:198] sts. **Pitch 'H'. Transfer sts as shown in Diagram 2, using the heel of an adjacent st to fill the empty RB Ns.
Set RC at 000. Using MT-2/MT-4, work in cable patt (see patt note) until RC shows 30. Set RB to pitch 'P'. Transfer sts to MB. Using MC and MT-2, K1 row. CAL. Insert punchcard and lock on first row. Set carr to select/memorise for patt and K1 row. Release punchcard. Set carr for Fair Isle and work in Fair Isle colour patt as given for 47 rows. RC shows 79. Set carr for st st. Using MC and MT-2, K1 row. CAR.







Arrange Ns and transfer sts as shown in Diagram 1. Set pitch 'H'. Transfer sts as shown in Diagram 2, using the heel of an adjacent st to fill the empty RB Ns. Hang comb and weights. Using MT-2/MT-4, start and work in cable patt** until RC shows 136[136:144:144:152].

SHAPE ARMHOLES

Cast off 16 sts at beg of next 2 rows. K until RC shows 240[240:248:248:256]. CAR. Set pitch 'P'. Transfer sts to MB. Using MC, K sts through by hand all along the row making long loops. Mark st number 30 each side of centre '0' to denote neckline. Cast off using latch tool.

POCKET LININGS

Work two alike

Push 52 Ns to WP. Using MC, cast on using 'e' wrap.

Set RC at 000. Using MT-2, K58 rows. WK.

LEFT FRONT

Work on Ns to L of centre '0'.

With RB in position set machine for 1x1 rib. Push 83[88:93:96:99] Ns on MB and corresponding Ns on RB to WP. Push Ns 1 - 4 inclusive back to NWP. 79[84:89:92:95] Ns. Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-7/MT-7, K2 rows. Using MC, K until RC shows 22. Transfer sts as shown in Diagram 1. Work as given for back from **until RC shows 58.

PLACE POCKET LINING

Note punchcard patt row. Using nylon cord, K15[18:20:22:23] sts at L and 16[18:21:22:24] sts at R by hand taking Ns down to NWP. Cont over rem centre 52 sts and WK. CAL. With wrong side of pocket lining facing, hang sts held on WY on to empty Ns. Remove WY. Unravel nylon cord over sts to L and R, bringing Ns down to WP. (All Ns in WP). Lock punchcard on noted row. CAL. Set carr to select/memorise without K and take to R. Reset RC at 58. Set carr for Fair Isle, release punchcard and work as given for back until RC shows 114[114:122:122:130].

SHAPE FRONT

Dec 1 st at front edge of next and every foll 4th row 30 times in all. *At the same time* when RC shows137[137:145:145:153] (when RC shows 136[136:144:144:152] for R front).

SHAPE ARMHOLE

Cast off 16 sts at beg of next row. When neck dec complete 37[42:47:50:53] sts rem. K until RC shows 240[240:

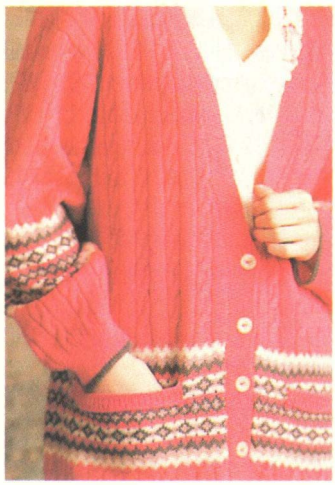
248:248:256]. Set pitch 'P' and transfer sts to MB. Using MC, K sts through by hand all along the row,making long loops. Cast off using latch tool.

RIGHT FRONT

Work on Ns to R of centre '0'. Work as given for L front, noting difference in rows to reverse shaping.

SLEEVES

With RB in position set machine for 1x1 rib. Push 51 Ns at L and 52 Ns at R of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Work as given for back to *. 104 sts. Work as given for back from ** to **. *At the same time* K3 rows. Inc 1 st at each end of next and every foll 4th row 34 times in all, K2 rows. Inc 1 st at each end of next and every foll 3rd row 4 times in all. 180 sts. K until RC shows 166. Pitch 'P'. Transfer sts to MB. Using MC, K sts through by hand all along the row, making long loops. Cast off using latch tool.



POCKET BANDS

With RB in position set machine for 1x1 rib. Push 26 Ns at L and 27 Ns at R of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows.

Using MT-7/MT-7, K8 rows. Transfer sts to MB. Dec 1 st. 52 sts. Using MT, K1 row. CAL. With wrong side facing, pick up pocket sts from below WY and hang evenly along the row. Remove WY. Using MC and T10, K1 row. Cast off using latch tool.

JACKET BAND

With RB in position set machine for 1x1 rib. Push 9 Ns at L and 10 Ns at R of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-7/MT-7, K2 rows. Using MC, K3 rows. Work a 2 st buttonhole. K in MC, working buttonholes when RC shows 32[32:33:33:34], 59[59:61:61:63], 86[86:89:89:92], 113[113:117:117:121], 140[140:145:145:150] — 6 buttonholes in all. K until RC shows 618[618:632:632:646]. Using C, K4 rows. Cast off.

TO MAKE UP

Neaten ends of Fair Isle sections on all garment pieces. Sew pocket linings in place on inside of garment fronts and stitch bands down neatly on outside. Join shoulder seams. Sew sleeves in position with markers to shoulder seams and sewing straight edges of sleeve to cast off sections at back and front. Allow jacket band to relax for several hours or overnight. Pin in position, with last buttonhole at start of neckline shaping. Sew in position. Sew on buttons to correspond with buttonholes. Wash in warm water and spin. Pull to correct shape and smooth flat on a towel to dry.

SKIRT

Work two pieces alike

With RB in position set machine for 1x1 rib. Push 74[77:82:87:90] Ns at L and 75[78:83:88:91] Ns at R of centre '0' on MB and corresponding Ns on RB to WP. Work as given for back from *** to *. 150[156:166:176:182] sts. Pitch 'H'. Transfer sts as shown in Diagram 2, using the heel of an adjacent st to fill empty RB Ns.

Set RC at 000. Using MT-2/MT-4, work in cable patt until RC shows 134[140:152:160:170]. Dec both T by one dot on next and every foll 5th row until RC shows 182[188:200:208:218]. CAR. Pitch 'P'. Transfer sts to MB.

WAISTBAND

Transfer every 4th st to its adjacent N, pushing empty Ns to NWP. Using MT-2, K12 rows. Using MT+1, K1 row. Using MT-2, K12 rows. Push out of work Ns back to WP. Pulling a strand of yarn back on empty Ns, K sts by hand all along the row making long loops. Cast off using latch tool.

TO MAKE UP

Join sides and waistbands using an invisible seam.

Fold band to inside along fold line and slip stitch down, leaving an opening for elastic.

Thread elastic through waistband, adjust to fit and fasten off securely.

Close waistband opening. Wash and finish as given for jacket.

Man's Cable and Fair Isle Sweater

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*

***YARN**: Forsell 4 ply Wool*

***FIBRE CONTENT**: 100% Pure New Wool*

***COLOUR**: We used Shade 100 Ivory (MC), Shade 114 Sahara (A), Shade 110 Driftwood (B) and Shade 105 Mink (C)*

***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG*

SIZES

To suit chest 96[101:107:112:117]cm.
Finished measurement 106[112:118:122:128]cm.
Length 66[67:68:69:70]cm.
Sleeve seam 49cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Forsell 4 ply Wool.
1 x 500g cone in each of MC, A, B and C.

MAIN TENSIONS

31 sts and 33 rows to 10cm measured over Fair Isle patt (tension dial approx 9 = MT). *Note:* at MT, the 47 row border measures 14cm deep.
31 sts and 38 rows to 10cm measured over cable patt (tension dial approx 7/5 = MT-2/MT-4).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 50.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

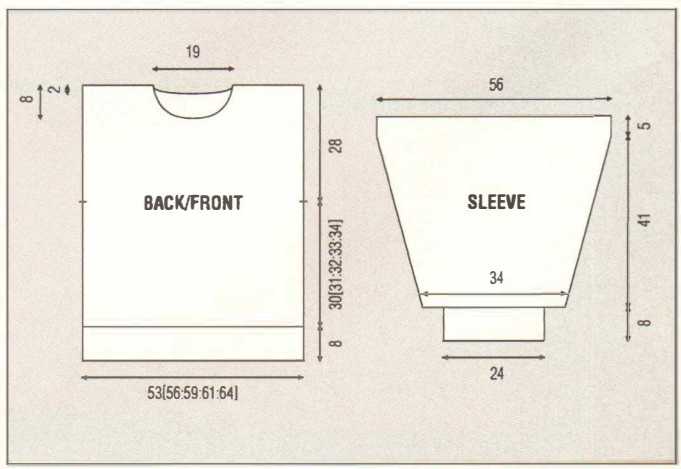
See lady's cable and Fair Isle suit on page 44 for punchcard, Fair Isle colour sequence, cable pattern and needle arrangement diagrams.

BACK

With RB in position set machine for 1x1 rib. Push 81[86:90:94:98] Ns at L and 82[87:91:95:99] Ns at R of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-7/MT-7, K2 rows. Using MC, K until RC shows 36. CAR. Transfer sts as shown in Diagram 1 (see patt note). Inc 1 st at L. 164[174:182:190:198] sts. **Set pitch 'H'. Transfer sts as shown in Diagram 2 (see patt note) using the heel of an adjacent st to fill empty RB Ns.

Set RC at 000. Using MT-2/MT-4, work in cable patt (see patt note) until RC shows 50. *Pitch 'P'. Transfer sts to MB. Using MC and MT-2, K1 row. CAL. Insert punchcard and lock on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle. Work in col sequence (see patt note) for 47 rows*. RC shows 99. Set carr for st st and



using MT-2, K1 row. CAR. With RB in position transfer sts as shown in Diagram 1**. Set pitch 'H'. Transfer sts as shown in Diagram 2, using the heel of an adjacent st to fill empty RB Ns. Hang comb and weight evenly. Using MT-2/MT-4 and working in cable patt, K until RC shows 112[116:120:124:128]. Place a marker at each side. K until RC shows 150. Rep from * to *. RC shows 199 and second Fair Isle section complete. ***Using MC and MT-2, K1 row st st. CAR. With RB in position, transfer sts as shown in Diagram 1. Pitch 'H'. Transfer sts as shown in Diagram 2 (filling empty RB Ns as before). Hang comb and weight evenly***. Work in cable patt and K until RC shows 208[212: 214:218:222].

SHAPE NECK

Note pattern position. Using a separate length of MC, cast off 38 sts at centre. Transfer RB sts to L of centre to MB. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont over rem sts at right for first side. Keeping cable patt correct throughout, K1 row. Cast off 3 sts at neck edge on next and foll alt row, K1 row. Cast off 2 sts at neck edge on next and foll alt row. RC shows 216[220:222:226:230]. 53[58:62:66:70] sts. Transfer sts to MB. Using MC, K sts by hand making long loops. Cast off using a latch tool.

CAL. Unravel nylon cord over sts at L, bringing Ns down to WP. Return previously transferred sts to RB. CAR. Reset RC at 207[211:213:217:221] and keeping cable patt correct from noted position, K1 row. Complete as given for first side (the previous row is the extra one to reverse shaping).

FRONT

Work as given for back until RC shows 188[192:194:198:202].

SHAPE NECK

Note position in patt. Using a separate length of MC, cast off 20 sts at centre. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side. K1 row. Cast off 4 sts at beg of next and foll alt row, K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next row, K1 row. Dec 1 st at neck edge on next and every foll alt row 6 times in all. *At the same time* when RC shows 199, work patt as given for back from *** to ***. Work in cable patt and K until RC shows 216[220:222:226:230]. Pitch 'P'. Transfer sts to MB. Using MC, K sts by hand making long loops. Cast off rem 53[58:62:66:70] sts using a latch tool.

CAR. Unravel nylon cord from sts at L bringing Ns down to WP. Lock punchcard on noted row. Set carr to select/memorise without K and take to L. Reset RC at 188[192:194:198:202]. Release punchcard and set carr for Fair Isle and keeping patt correct from noted position work to correspond with first side.

SLEEVES

Push 106 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row.

Set RC at 000. Using MC and MT-2, K2 rows. With RB in position, pitch 'P', transfer sts as shown in Diagram 1. Hang comb and weight evenly. Work as given for back from ** to ** two times in all, *and at the same time* when RC shows 4, inc 1 st at each end of next and every foll 5th row 4 times in all, K3 rows. Inc 1 st at each end of next and every foll 4th row 30 times in all. 174 sts. K until RC shows 150. Pitch 'P'. Transfer sts to MB. Using MC, K sts by hand making long loops. Cast off using a latch tool.

CUFFS

With RB in position set machine for 1x1 rib. Push 77 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows.

Set RC at 000. Using MT-7/MT-7, K2 rows. Using MC, K until RC shows 36. Transfer sts to MB. With wrong side facing, pick up sts from below nylon cord and hang on to Ns, dec 29 sts evenly along the row. Remove nylon cord. Using MC, K sts by hand making long loops.

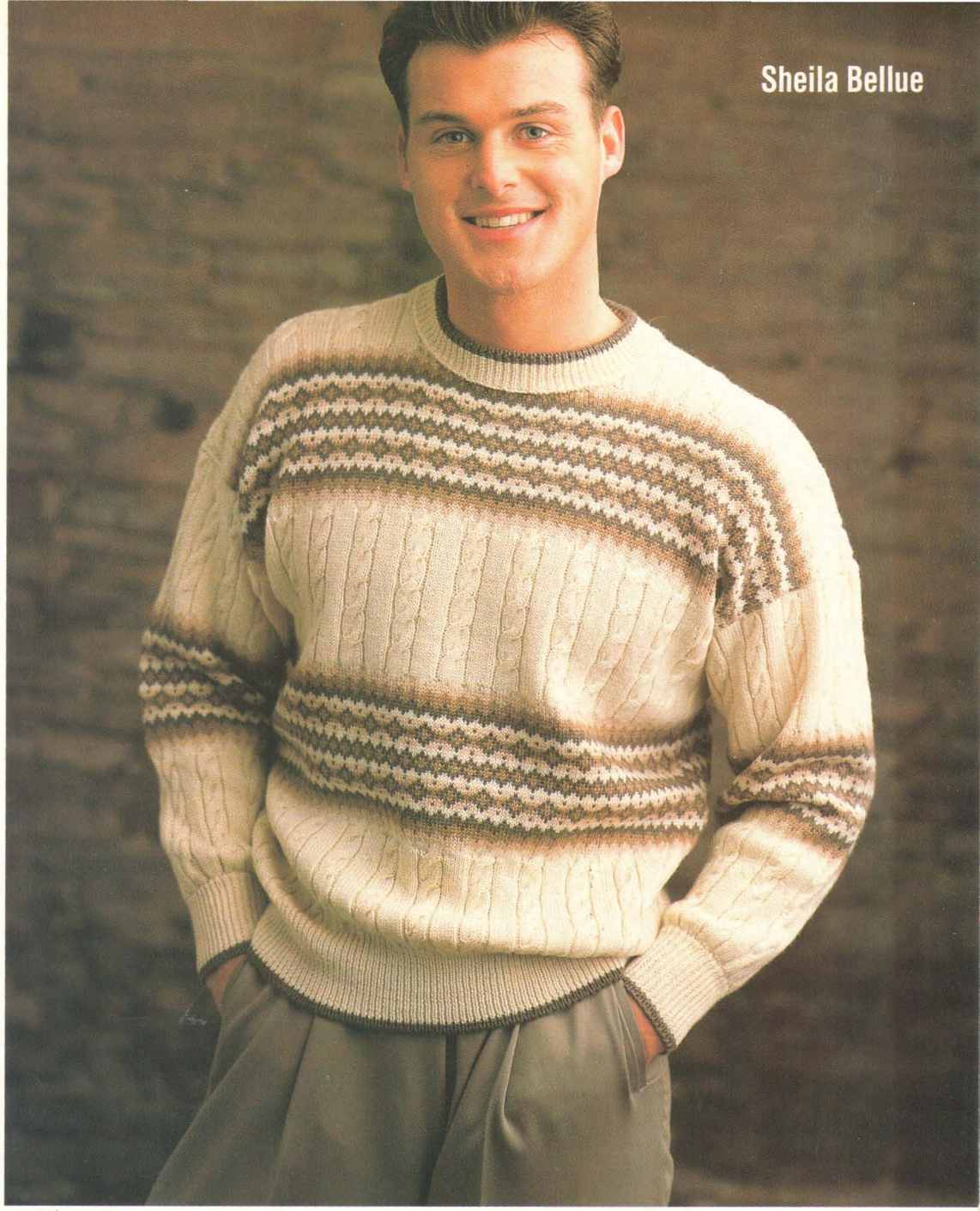
Cast off using a latch tool.

NECKBAND

Join L shoulder seam. With RB in position set machine for 1x1 rib. Push 153 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-7/MT-7, K14 rows. Using C, K4 rows. Using MC, K14 rows. RC shows 32. Transfer sts to MB. Using MT-2, K1 row. CAL. With wrong side facing, pick up neckline and hang evenly along the row. Using MC, K sts by hand making long loops. Cast off using a latch tool.

TO MAKE UP

Neaten ends of Fair Isle sections. Join shoulder and neckband seams. Turn band in half to inside and slip stitch down. Set in sleeves. Join side and sleeve seams. Wash and block as given for lady's suit, page 46.



Teddy at lunch — motif and decorative ideas from Sylvia Howse

PUNCHCARDS

The theme is familiar, yet it still leaves a lot of room for variations and new ideas. The swatches and diagrams show you some of the possibilities which can be readily expanded on. If you compare Swatch 1 with Swatch 2, you will notice that each Teddy has his own character. Teddy 1 looks more debonair wearing his cravat, whilst Teddy 2 looks positively cosy — and will be even warmer when he drinks his mug of tea! No doubt your Teddy will look different still as you put your own 'stamp' on him. This is the beauty of using a basic design and adding a little handwork.

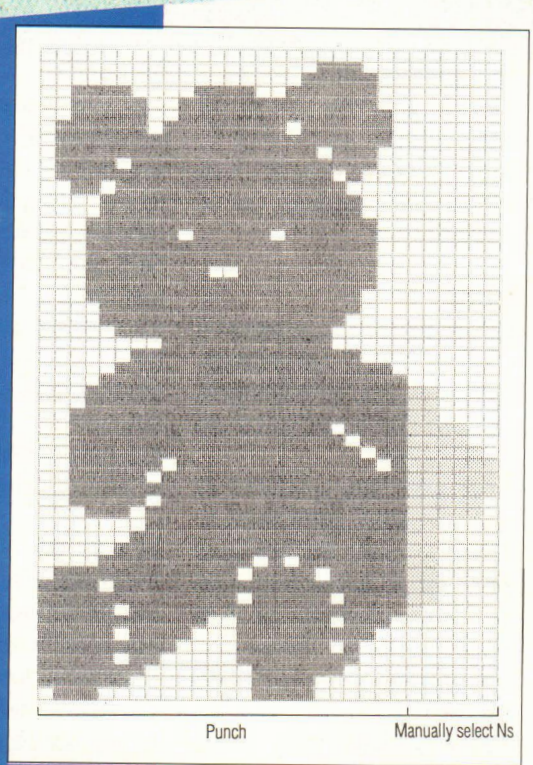
WHERE SHALL WE PUT TEDDY?

Teddy has central stage this time. Place him between cams 12 left and right of centre '0'. Start the punchcard from row 44, ending on row 97. Alternatively, the two Teddies could face the centre.

Part of Teddy extends a little. You can mark where the extension starts and ends on your punchcard as a reminder. Note that these needles have to be pulled to UWP on the right beyond needle 12 (see punchcard/chart) so that a motif larger than 24 stitch width can be worked. The contrast colour will knit on the needles which are manually pulled to UWP.

BORDERS

Although there are no borders on the swatches, you could easily choose a small one to go on the edge of the garment. Try a simple 2x2 pattern at the top of the sleeves, using some of the colours from the front to echo the motifs and decorations.



with a plus

ADDING TEXTURE

As in previous designs (*Profitable Machine Knitting* covered Penguins in January and Dinosaurs in February) the motif has been enhanced with embroidery to make it more textural. The scarf, cravat and tablecloths are worked separately. The tablecloth on Swatch 1 serves as a pocket, whilst the tablecloth on Swatch 2 has a lacy effect on two edges. Create your own lacy effect, or put in a coloured border. I toyed with the idea of having a checked cloth, but decided against it as it would have obscured the food. You may think a lacy tablecloth too dainty for the more 'butch' Teddy, but it was really his mother's choice!

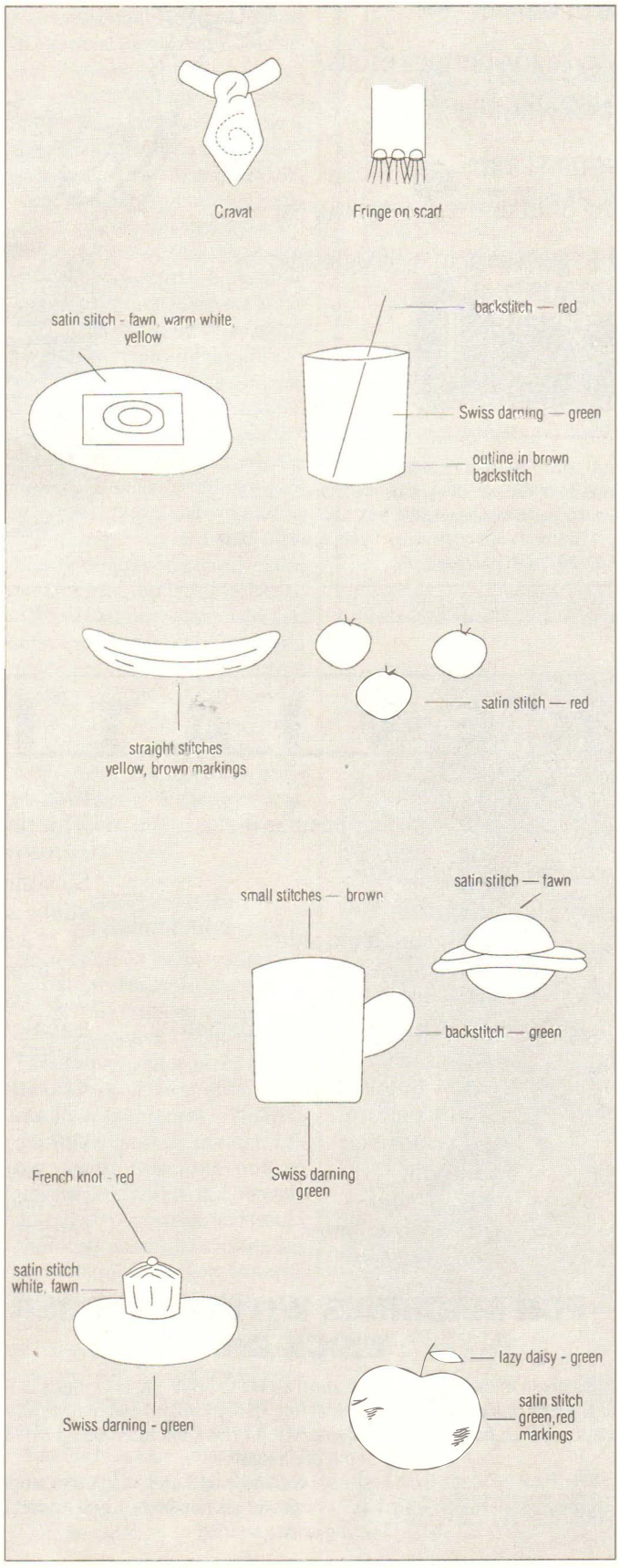
For Teddy's face I have used French knots for the eyes, with small stitches either side of the French knot. The nose is Swiss darned in navy, where two stitches appear in the background colour. The mouth is worked in straight stitches.

FOOD FOR THOUGHT

Swatch 1: The glass of lemonade and the plate are Swiss darned. The straw is backstitched. Satin stitch is used for the tomatoes, with small stitches for the stalk. For the egg on toast, start by embroidering the toast in satin stitch. Work a circle of small stitches for the white, then use satin stitch for the yolk in the centre. The banana is embroidered in long straight stitches.

Swatch 2: The mug of tea is Swiss darned, with small stitches at the top for the tea. The plate is also swiss darned. Backstitch the handle of the mug. Use satin stitch for the cake and a French knot for the cherry. The apple is embroidered in satin stitch, with small areas of red. Satin stitch the roll and use small stitches for the ham and lettuce.

If time is short, you can omit some of the items on the menu, but I feel sure you'll enjoy adding to them! Perhaps Teddy would like a nice red lollipop? Or an ice cream. Picture recipe books are a rich source of ideas, so long as you don't get side tracked into cooking the food!



THE KNITTING DETAILS

THE CRAVAT

Crochet cast on 2 sts. Inc 1 st at each end of alternate rows until there are 8 sts. Set carriage for HP and push 4 Ns at left to HP. Knit 16 rows and cast off. Set carriage so HP needles will knit and complete left side to correspond with right.

Embroider a design of your choice on the cravat. Make a knot with the two narrow ends, pulling each end at either side of Teddy's neck and fastening at the back.

THE SCARF

Crochet cast on 7 stitches and knit approx 54 rows. Cast off. Cut small lengths for the fringe of all the colours — or those that you desire and fringe each end of scarf.

Use a crochet hook to pull the end of the scarf through the side of the neck. Secure at the back and fasten to the front with small stitches.

THE TABLECLOTH

Crochet cast on over 33 stitches and knit 32 rows. Cast off.

For the lace edges, work as above, but on the 4th and 28th row, transfer 2nd and every following alternate stitch across to adjacent needle. Leave empty needles in work. To make the next row easier to knit, pull all needles forward to upper working position.

ALTERNATIVE COLOURWAYS

As you can see, the colours on Swatch 1 are mainly pastel, but for those of you who like their Teddy more striking, the second swatch shows him in brighter, contrasting shades. You will also have noted that his neckwear as well as his taste in food is different. This is the kind of variation that children love and if you knit for clients, family or friends, they're sure to appreciate something with an individual touch.

YARNS

I have used Bramwell's Fine 4 ply Acrylic in the following colours:

Special Mint; Dusty Pink; Warm White; 455 Green; Navy; 344 Yellow; 325 Red; 420 Brown; and 416 Fawn. If you have any difficulty in finding a stockist, their address is F. W. Bramwell & Co. Ltd, Unit 5, Metcalf Drive, Altham Lane, Accrington, Lancs BB5 5TU.

I leave you to have fun thinking of ways of developing the initial image. Next month we're hopping places — down under in fact, to meet some kangaroos.

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HOLLAND – Projeko, Raamsingel 30, 2012, DT, Haarlem.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER
MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

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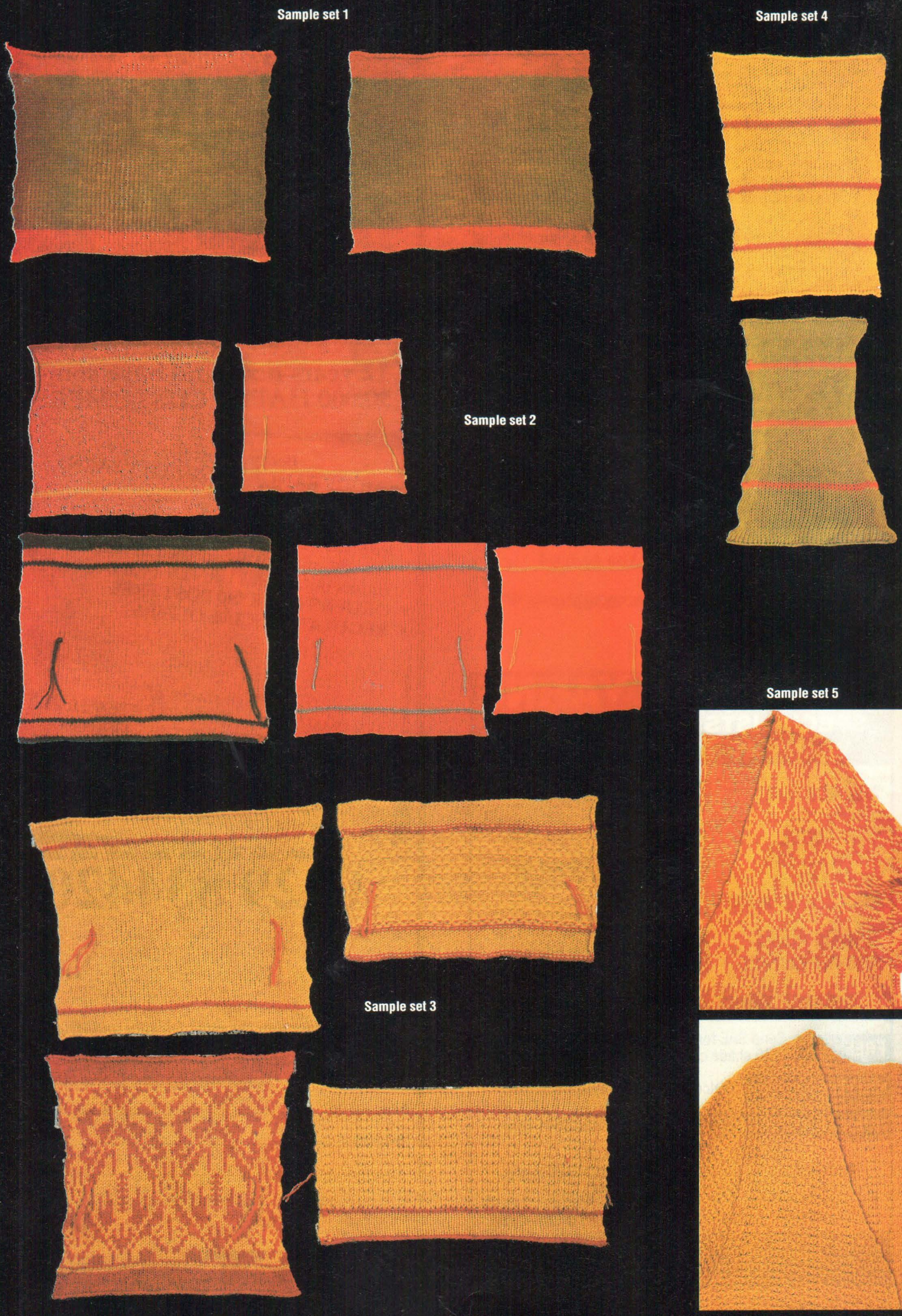

Sample set 1
Sample set 4
Sample set 2
Sample set 5
Sample set 3

CHART IT YOURSELF

Ruth Lee is highly qualified to talk about all aspects of design and machine knitting — holding a Dip AD with First Class Honours in Printed Textiles from Liverpool Polytechnic and a Higher Diploma in Art and Design Printed Textiles from Birmingham Polytechnic. She has been teaching at senior levels for twenty years — currently at Cumbria College of Art and Design. However, she is no stranger to the commercial knitwear world, having worked in partnership and alone selling designs — mainly to the top stores in the USA. Featured amongst her past clients are Lauren Bacall, Natalie Wood, Judith Kranz and Molly Parkin! Her first book *Pattern on the Knitting Machine* was published by Batsford in 1991. She will be writing for *Machine Knit Today* on a regular basis and starts the first of a short series about design and the charting device this month

The charting device eliminates the need for complex and lengthy written patterns. Garment shape is represented by an outline drawn on to either a transparent sheet or heavy duty paper, which is fed into the charter. This enables the knitter to see at a glance each step of the knitting process, including important steps such as where to increase or decrease, and by how many stitches.

THE PATTERN FORMATS

Pattern shapes can be either full or half scale, depending upon the make and model of machine. Rows and stitches are calculated from a prepared tension swatch, knitted to exactly the same specifications as the proposed garment. This information is used to set up the row controlling mechanism (that is, the rate at which the pattern sheet rotates) and the stitch scale rulers (which establish the correct number of stitches for any given measurement).

A visual representation of shape — the main function of the charter — has many advantages over the written pattern, since the latter is tied to one particular kind of stitch pattern, tension and yarn type.

FREEDOM

The charter gives the knitter freedom to translate the outlined shape into any suitable combination of stitch pattern, colour, texture and weight of yarn, rather as a dressmaker uses a paper pattern for a range of fabrics. Written instructions are not generally required for each alternative version, as long as the tension swatch has been correctly knitted and measured.

This method of working eliminates the necessity to match tension when substituting one yarn for another. All that is needed for each particular project is a tension swatch that looks and feels right, and is knitted to the correct dimensions (usually 40 sts x 60 rows — see Diagram 1.)

THE FITTING BONUS

The charting device allows a much greater degree of flexibility, not only in choice and use of differing types of yarn and stitch structure, but in adapting and developing basic garment blocks to suit individual measurements. For example, simple alterations to the shape of a neckline (square, round etc.) can be drawn directly on to the outlined pattern, using either a ready-made neckline template or a curved and straight edge ruler (see Diagram 2). It should then be obvious whether or not the new proportion and shape of the neckline will work successfully with the overall appearance of the garment.

A standard pattern block can be adapted to suit personal requirements and taste, and then quickly translated into an end product without the pattern details having to be rewritten.

GRADING SIZES

The same is true of multi-sized patterns. Several outlines (in different colour inks) can be drawn out on the same sheet, to give a range of small, medium and large sizes. This is most useful when work is being done to a tight schedule for individually commissioned garments, and where basic pattern blocks are regularly adapted. Charter patterns are a particularly cost-effective method of production, which add variety and individuality to a collection with a minimum of extra work.

DESIGN INTERPRETATION

Classic garments can be reinterpreted each season in a new stitch pattern, yarn type, colour or texture. Garment patterns initially designed for hand knitting, perhaps even from some past era, can be brought up to date and interpreted in contemporary yarns, as long as the outlined shape and measurements are available from which to work. Dressmaking patterns for stretchy fabrics can also be traced off and used in this way.

Charter patterns can be used to map out the position of stripes, Intarsia motifs, and even the full Intarsia design. Complex Intarsia designs can be outlined, remembering to reverse the image if the design is asymmetrical, or letters and numbers are present in the patterns.

THE BASIC PRINCIPLE

Shapes within the design are followed in much the same way as is the outline for the main garment. The stitch scale rule acts as a visual check on where one block of colour ends and another begins. This method eliminates the need to translate Intarsia designs into a graph, and is much easier to follow.

Garment shapes can be positioned vertically, horizontally, or at an angle on the pattern sheet, altering the orientation of the stitches and rows. It is a particularly useful method for bias knitting. The design sheet shows some of the possible variations in diagram format.

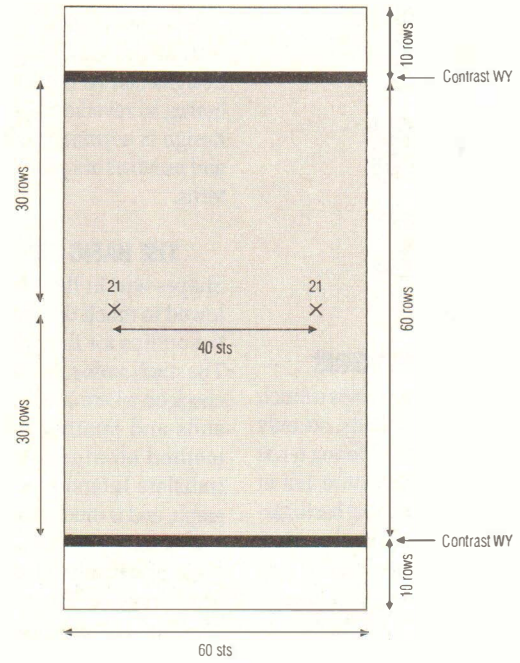
The technique can be further extended if the charting attachment and pattern papers can be adapted for use with both the standard and chunky gauge machines. For example, the Brother knitleader KL116 is compatible with the KH230 (chunky), and some standard gauge models which do not have an in-built charting device.

SETTING UP

Successful knitting using the charter depends heavily upon the accurate production and measurement of a tension swatch, and the correct interpretation of this information when setting up the device. Although there are minor variations among makes and models, the basic principles and end results are the same. As has already been established, the garment shape is drawn out on to the special pattern paper as an outline. The sheet is then fed into the charting device in very much the same way as the 24 stitch punchcard, and set to rotate at a particular rate. The rate is controlled by the gears on the charter, and is determined by either the number of rows needed to knit 10 centimetres (Silver machines) or the metric measurement for a given number of rows (Brother and European machines).

For instance, a bulky yarn knitted in stocking stitch will need less rows to complete a 10 centimetres length than will a fine gauge wool,

DIAGRAM 1



and in this case the pattern sheet will rotate in longer steps, therefore more quickly. The number of stitches required to knit a particular width will also be determined by the initial tension swatch. For example; to knit a 10 centimetre width of stocking stitch in a fine yarn will require more stitches than the same stitch type in a chunky yarn.

A series of graduated stitch rules are available which cover all the main tensions. Each graduation on the ruler represents a single stitch. A particular stitch ruler is selected according to measurements made on the tension swatch.

FOLLOWING THE PATTERN

The stitch ruler is set in the charter, in front of the rotating pattern shape. As the outlined shape changes (for example where armhole shaping occurs), so will the graduations on the stitch ruler. It is at this point that the increasing or decreasing takes place. Count the number of extra divisions for increasing (or decreasing) and add on (or subtract) that number of stitches. Naturally the stitch scale ruler must be watched throughout the knitting operation. Diagram 3 shows a diagranunatic version of the charter paper, and a stitch scale ruler. The arrow indicates a downward movement of the sheet towards the stitch scale.

THE TENSION SWATCH

The main tension swatch should be knitted in the type of yarn chosen for the finished garment, at the same tension and in an identical stitch pattern and structure. Sample swatches should be knitted on the same machine as the finished garment, as tension discrepancies do exist between machines.

Swatches in oiled Shetland or lambswool should be washed before measurements are taken; the dimensions change once the oil has been removed, since the fibres expand and fill out the knitting. Sample set 1 shows the difference between an oiled and a washed sample. Swatches should also be laundered if a new yarn is used to check for shrinkage (unbranded cottons and silks can be prone to this). Sample set 2 contrasts the dimensions of various 40 stitch x 60 row swatches, including a 4 ply chenille at T9, 2 ply wool at T2, lurex at T8, 2 ply cotton at T3 and an acrylic/cotton mix at T7. Sample set 3 demonstrates the same effect, but this time using contrasting stitch structures, knitted to an identical number of rows and stitches, and in the same yarn. The swatches include tuck stitch, slip stitch, stocking stitch and two-colour pattern knitting. Notice that the overall shape of the swatch is altered dramatically. For example, tuck stitch knits up wide and short, slip stitch is both narrow and short when compared with two-colour Fair Isle and stocking stitch. Smaller discrepancies exist between the last two, the Fair Isle swatch being longer and narrower than the stocking stitch.

TENSION AND YARN SELECTIONS

Experimenting with a variety of tensions is advised when using

DIAGRAM 2

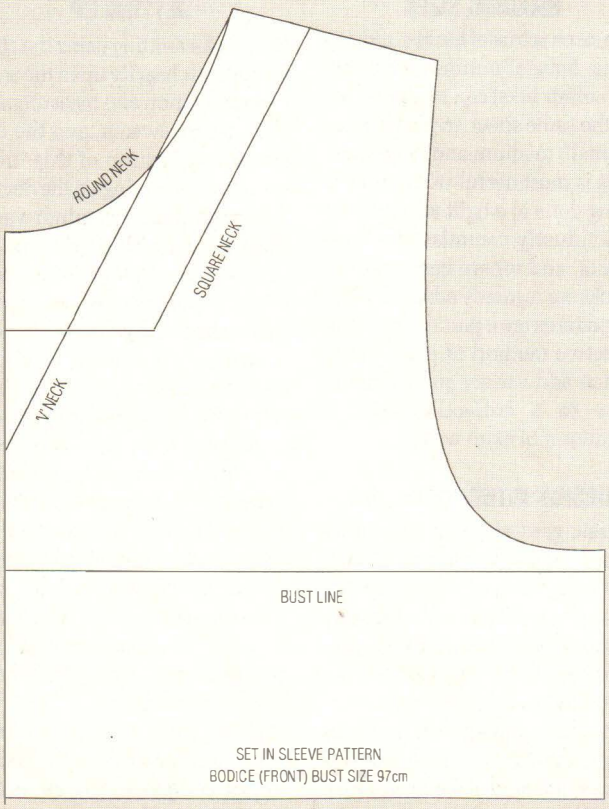
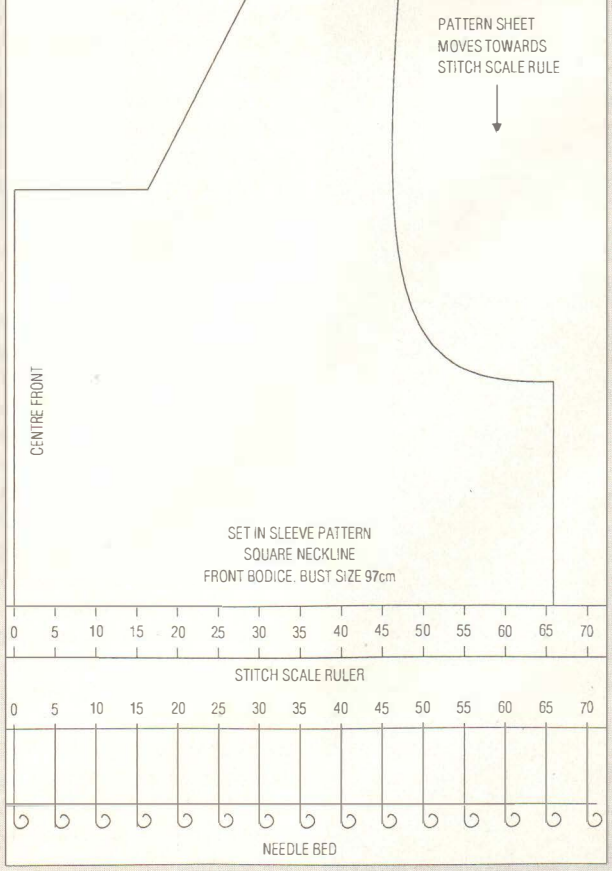


DIAGRAM 3


PATTERN SHEET
MOVES TOWARDS
STITCH SCALE RULE
CENTRE FRONT
SET IN SLEEVE PATTERN
SQUARE NECKLINE
FRONT BODICE. BUST SIZE 97cm
0 5 10 15 20 25 30 35 40 45 50 55 60 65 70
STITCH SCALE RULER
0 5 10 15 20 25 30 35 40 45 50 55 60 65 70
NEEDLE BED

new and unfamiliar yarns, in order to establish a suitable main tension prior to knitting the main swatch. Sample set 4 shows two narrow strips of knitting, in which the tension was varied every 20 rows. A variation from a close knit structure (tight tension) to a more open fabric (loose tension) can be seen. The examples were knitted in a 2 ply cotton ('Brittany' from Yeoman) and a 2 ply Shetland (jumper weight from Jamieson and Smith, or Hunters of Brora).

Choose the tension which looks and feels right. Experience of handling different yarns will tell you this, but generally, too tight a tension produces a harsh, uncomfortable fabric, while too tight a tension results in a flimsy, unstable stitch structure. There is usually a narrow band of suitable tensions from which the most appropriate should be selected. Experience with a variety of yarns by way of experiment will help to build confidence in selecting and using unfamiliar materials, adding to the versatility and scope offered by the charting device. Once a suitable stitch pattern has been achieved, the main swatch should be knitted and measured, as shown in the instruction book accompanying the charter.

INSTRUCTIONS FOR KNITTING A 40 STITCH X 60 ROW TENSION SWATCH

a) Cast on 60 stitches in main yarn and tension. Knit approximately 10 rows in stocking stitch.
b) Change to the contrast yarn. Knit 2 rows in stocking stitch.
c) Change back to the main yarn. Knit 30 rows in the yarn tension, stitch structure and design chosen for the garment.
d) Pull out needles numbered '21' either side of the centre '0' on the needle bed. Hook a short length of contrast yarn on to the needles.
Pull the needles back, thus knitting in the contrast yarn. These ties will act as markers, in order to measure 40 stitches.
e) Knit a further 30 rows as in c).
f) Knit 2 rows stocking stitch in the contrast yarn.
g) Knit approximately 10 rows in the main yarn.
h) Cast off.
i) Block and press.
j) Unpin when dry. Leave the swatch for at least two hours before measuring to allow it to relax.

MEASURING THE SWATCH

Brother and Toyota machines: Measure the swatch flat between the ties for stitches and between the top and bottom contrast yarn rows for row details.

Silver machines: Use the green ruler supplied for this purpose, to establish the number of rows and stitches in a 10cm measurement.

Other machines: Check specific stitch and row details in your instruction manual and use the basic principle of 'framing' the fabric to be measured in the same manner as given for Japanese machines.

CHECKING FOR ACCURACY

If you feel the need to double check that your calculations are accurate, draw out a small rectangle on to the charting paper. Set the controls as you would for the finished garment, knit up the test shape, and establish that the measurements are correct before embarking on the final piece. Triangular and diamond shapes can also be used to practise shaping techniques. A few small experiments of this nature should help bring the confidence required to operate the system with ease.

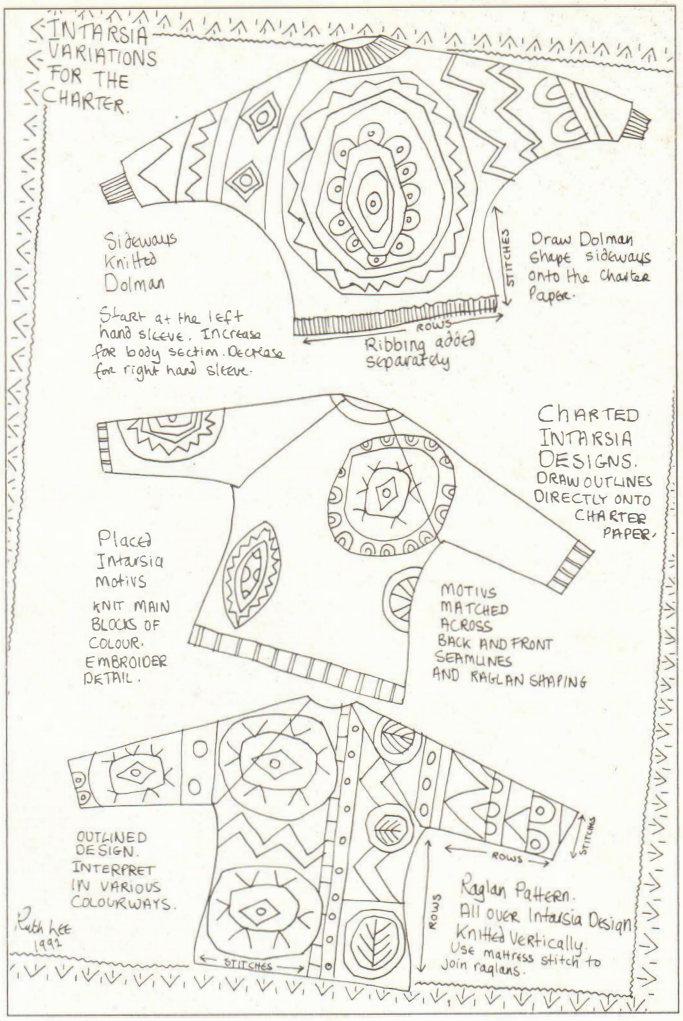
Once a few successful garments have been completed, it is really not necessary to repeat this procedure, unless the design is knitted in a particularly unusual stitch structure which is difficult to measure accurately.

A final note of caution: when substituting one stitch structure for another of different elasticity, make sure that it is compatible with the chosen garment shape.

STYLING DEVELOPMENTS

A fairly loose fitting design (for example, batwing, drop shoulder or raglan style) will suit a more diverse range of stitch structures than a tight fitting sweater. Sample set 5 illustrates a half bodice and set in sleeve, designed for a front opening 'V' neck cardigan. The first example was knitted in a two-colour Fair Isle pattern, the second as a self-coloured tuck stitch design. Further developments might involve using contrasting yarns in the Fair Isle example (chenilles, cottons, fancy yarns) or introducing stripes of colour into the tuck stitch pattern. This would be a relatively simple task to perform using the charter.

The next article will develop design ideas using assorted combinations of stitch patterns within the same garment, including the use of single and double bed stitch pattern, panels of contrasting stitch structures and simple methods of developing basic garment patterns for use within the charting device.


INTARSIA VARIATIONS FOR THE CHARTER.
Sideways Knitted Dolman
Start at the left hand sleeve. Increase for body section. Decrease for right hand sleeve.
STITCHES
ROWS
Draw Dolman shape sideways onto the charter paper.
Ribbing added separately
CHARTED INTARSIA DESIGNS. DRAW OUTLINES DIRECTLY ONTO CHARTER PAPER.
Placed Intarsia Motifs
KNIT MAIN BLOCKS OF COLOUR. EMBROIDER DETAIL.
MOTIFS MATCHED ACROSS BACK AND FRONT SEAMLINES AND RAGLAN SHAPING
OUTLINED DESIGN. INTERPRET IN VARIOUS COLOURWAYS.
Ruth Lee 1992
Raglan Pattern. All over Intarsia Design Knitted Vertically. Use mattress stitch to join raglans.

wSw

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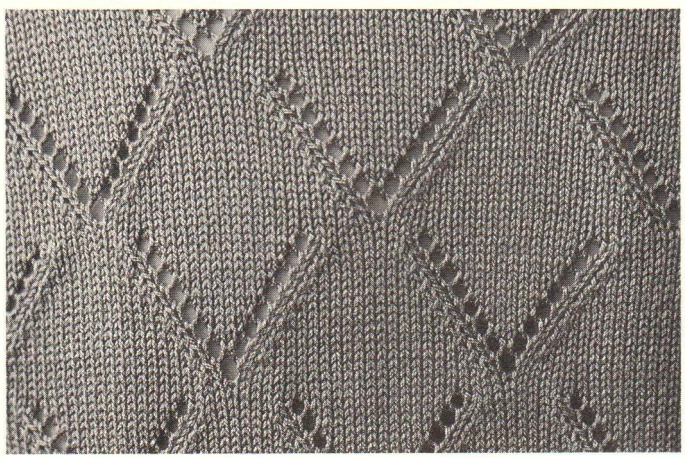
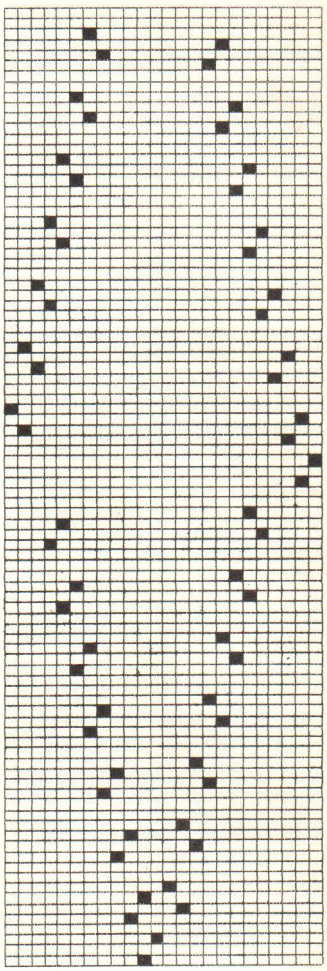
Lady's Lace Cardigan with Detachable Collar

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber and transfer lace carriage (although manual transfer directions also given). We used a Brother 836 with ribber.*
***YARN**: Bonnie's Sable Crepe*
***FIBRE CONTENT**: 100% Bright Acrylic*
***COLOUR**: We used Coffee (MC) and Cream (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to Bonnie's Wool Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP*





Reproduced courtesy of Brother

SIZES
To suit bust 81[86:91:96:101:106:111]cm.
Finished measurement 91[96:101:106:111:118:121]cm.
Length 59[60.5:60.5:62:62:63.5:63.5]cm.
Sleeve seam 53[53:53:53:53.5:53.5:53.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bonnie's Sable Crepe.
1[1:1:2:2:2:2] x 500g cones in MC.
Approx 100g in C.
10 buttons.
3 press studs.

MAIN TENSION
32 sts and 43 rows to 10cm measured over st st (tension dial approx 6 = MT). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 50.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

PATTERN NOTE
Punchcard designed for Brother machines, but as there are only two knit rows between each lace transfer sequence, no modification to punchcard is required for other machines.
Lace transfer sequence worked thus — note LC = lace carriage.
**4 rows LC, K2 rows
6 rows LC, K2 rows. Rep from * to * 7 times in all**.
Rep from ** to ** throughout.
Note 2 repeats from ** to ** = 1 complete pattern repeat.

SPECIAL NOTE
Main lace pattern can be worked manually if desired from directions shown in Diagram 1.
Collar pattern worked manually as shown in Diagram 2.

BACK
With RB in position set machine for 2x2 rib. Push 146[154:162:170:178:186:194] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K26 rows. Transfer sts to MB.
Set RC at 000. Using MT, K2 rows. Insert punchcard and lock on first row. Start and work in lace patt (punchcard released after selection row using LC worked) throughout, keeping 2 sts at each edge in st st throughout (i.e. do not allow them to transfer sts). K until RC shows 138[140:140:142:142:144:144].

SHAPE ARMHOLES
Cast off 4[5:6:7:8:9:10] sts at beg of next 2 rows. Dec 1 st at each end of next 7[8:9:10:11:12:13] rows. 124[128:132:136:140:144:148] sts. K until RC shows 236[242:242:250:250:256:256].

SHAPE SHOULDERS
Cast off 39[41:42:44:45:46:48] sts at beg of next 2 rows. WK over rem 46[46:48:48:50:52:52] sts.

RIGHT FRONT
With RB in position set machine for 2x2 rib. Push 73[77:81:85:89:93:97] Ns at R (L for L front) of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K26 rows. Transfer sts to MB. Work as given for back until RC shows 138[140:140:142:142:144:144] (K1 extra row for L front).

DIAGRAM 1
Manual transfer for body

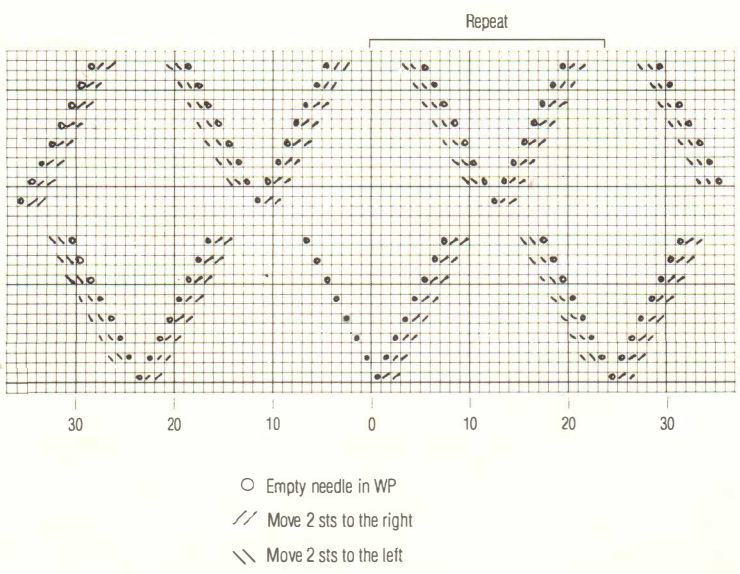
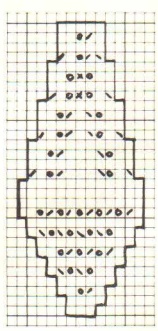


DIAGRAM 2
Manual transfer for collar


Empty needle in WP
Move 1 st to the right
Move 1 st to the left
Push 1 needle to WP at the right
Push 1 needle to WP at the left
Needle with 2 sts

Carol Dougherty

SHAPE ARMHOLE
Cast off 4[5:6:7:8:9:10] sts at beg of next row. Dec 1 st at armhole edge on next 7[8:9:10:11:12:13] rows. 62[64:66:68:70:72:74] sts. K until RC shows 205[211:209:217:215:221:219]. (K1 extra row for L front).

SHAPE NECK
Cast off 10 sts at beg of next row. Dec 1 st at neck edge on next 13[13:14:14:15:16:16] rows. 39[41:42:44:45:46:48] sts. K until RC shows 236[242:242:250:250:256:256]. (K1 extra row for L front).
Cast off.

LEFT FRONT
Work as given for R front, noting difference in rows to reverse shapings.

SLEEVES
With RB in position set machine for 2x2 rib. Push 78[80:82:84:86:88:90] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K26 rows.
Set RC at 000. Using MT, work in lace patt as given for back throughout. K4 rows. Inc 1 st at each end of next and every foll 4th row 14[23:23:32:32:41:41] times in all. 106[126:128:148:150:170:172] sts. K5 rows. Inc 1 st at each end of next and every foll 6th row 25[19:19:13:13:7:7] times in all. 156[164:166:174:176:184:186] sts. K until RC shows 210[210:210:210:212:212:212].

SHAPE TOP
Cast off 4[5:6:7:8:9:10] sts at beg of next 2 rows. Dec 1 st at each end of next 7[8:9:10:11:12:13] rows. 134[138:136:140:138:142:140] sts. Cast off 19[13:12:11:12:9:6] sts at beg of next 6[9:10:11:10:15:22] rows. Cast off rem 20[21:16:19:18:7:8] sts.

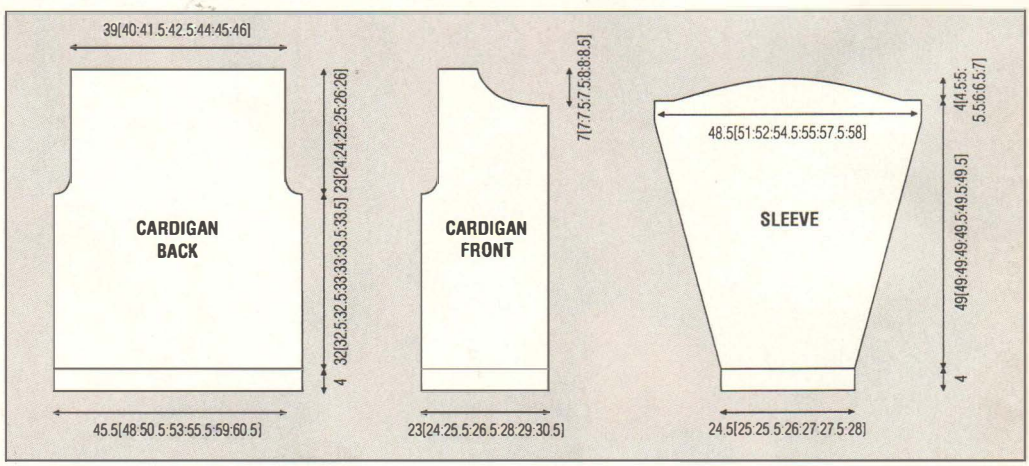
FRONT BANDS
With RB in position set machine for FNR. Push 8 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. CAR.
Using MC, cast on and K3 tubular rows.

BUTTON BAND
Set RC at 000. Using MT-5/MT-5, K232[238:238:238:238:246:246] rows. Transfer sts to MB and cast off.

BUTTONHOLE BAND
Work as given for button band, adding buttonholes when RC shows 5[7:7:7:7:7:7], 33[35:35:35:35:36:36], 61[63:63:63:63:65:65], 89[91:91:91:91:94:94], 117[119:119:119:119:123:123], 144[147:147:147:147:152:152], 171[175:175:175:175:181:181], 198[203:203:203:203:210:210], 226[231:231:231:231:239:239].

NECKBAND
Push 118[118:122:122:128:132:134] Ns to WP. With right side facing, pick up 36[36:37:37:39:40:41] sts from front neck, 46[46:48:48:50:52:52] sts from below WY at back neck and 36[36:37:37:39:40:41] sts from front neck and hang evenly along the row. Using MC and MT-2, K18 rows. WK.

COLLAR
Work two pieces alike.
Push 117[117:117:130:130:130] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.



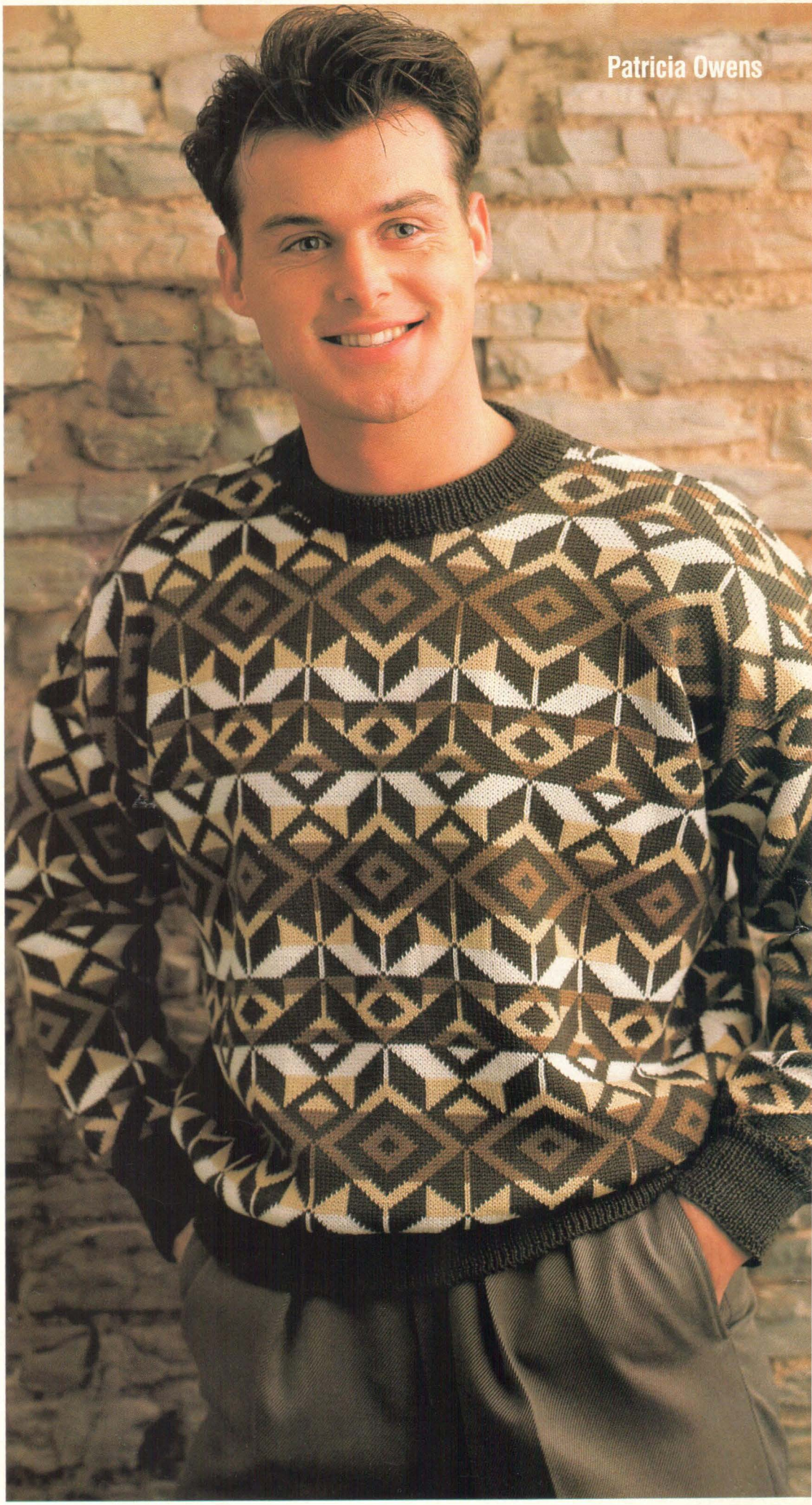
Set RC at 000. *Using C and MT+3, K3 rows. Transfer 2nd and every foll alt st to its adjacent N, leaving empty Ns in WP. K3 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row*. Using MT+1, K1 row. Break yarn and position CAR. Set carr for HP and push all Ns to HP. Using MT, **push to UWP the 6th, 7th and 8th Ns from R. Following the collar chart, K30 rows pattern. Cast off**. Repeat from **to ** over each successive group of 3 (starting number) to 13 (maximum number) sts.

FRONT EDGINGS
Push 20 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Work as given for main collar from * to *. With wrong side facing, pick up one front edge of collar and hang evenly along the row. Using MT+4, K1 row and cast off.

COLLAR STAND
With RB in position set machine for FNR. Push 8 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. CAR. Using C, cast on and K3 tubular rows.
Set RC at 000. Using MT-5/MT-5, K5 rows. Work a buttonhole over centre sts. K until RC shows 189[191:191:207:207:219:219]. Work a buttonhole over same sts as before. K5 rows. Transfer sts to MB and cast off loosely.

BOW
Work as given for collar stand, *but* over 4 Ns, omitting buttonholes and making 1 strip of 180 rows and another of 110 rows.

TO MAKE UP
Block pieces to correct measurements, cover with a damp cloth and steam very lightly — do not allow iron surface to put any pressure on fabric. Join shoulder seams. Set in sleeves. Join side and sleeve seams. Turn neckband in half on to right side and finish by back stitching through last row worked in MC. Stitch bands to front edges. Sew on buttons to correspond with buttonholes. Sew one button on underside of neckband. Remove all WY. Stitch collar sections together using a flat seam. Block and steam collar as given for body, pulling the pointed edges gently to shape and setting them with steam. Stitch collar to neck stand, starting and finishing 2cm in from stand edges. Using the 180 row strip, measure off 4cm and mark. Fold once, then again, in quarters and slip stitch at centre to hold in position. Fold the 110 row strip and wrap the 4cm round the whole bow. Stitch in place. Stitch to top of knot to the left of the neck stand. Sew one press stud to inner neckband at centre and one to each shoulder seam position (still on inner neckband). Sew corresponding press stud parts to wrong side of collar stand in corresponding positions. When cardigan is buttoned up and collar press studded in place, fasten both sides of the neck stand to the button on inside neck edge and flip the bow over the front bands as shown.



Man's Fair Isle Sweater

MACHINES: *These instructions are written for standard gauge electronic machines with ribber*
YARN: *Yeoman Sport*
FIBRE CONTENT: *100% Pure New Wool*
COLOUR: *We used Cafe (MC), Taupe (A), Oatmeal (B) and Cream (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 0UD*

SIZES
To suit chest 96-101[106-111:116-121]cm.
Finished measurement 113[123:131]cm.
Length 67[68:70]cm.
Sleeve seam 49[50.5:50.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Sport
1 x 500g cone in each of MC, A, B and C

MAIN TENSION
30.5 sts and 36 rows to 10 cm measured over Fair Isle patt after washing, drying and steam pressing (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 50.

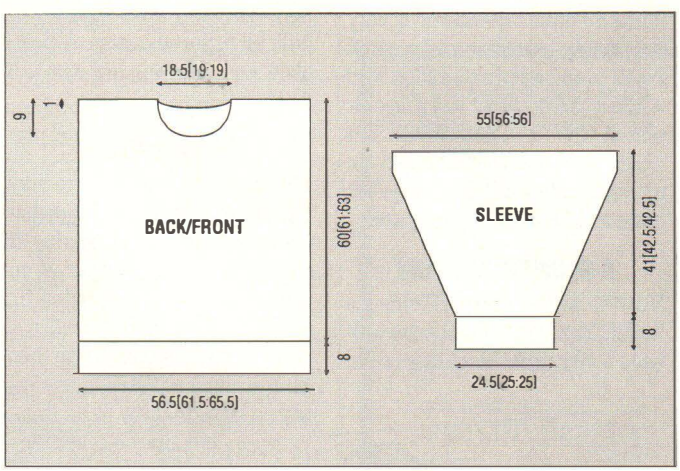
NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

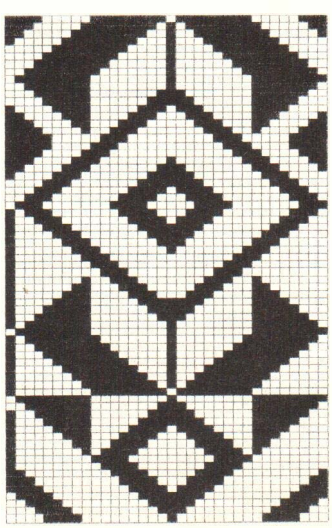
MYLAR SHEET PATTERN
Mark mylar sheet before starting to knit.

COLOUR SEQUENCE
MC used in Feeder 1/A throughout. Change colour in Feeder 2/B as follows: K4 rows A, K9 rows B, K4 rows A, K8 rows C, K9 rows B, K17 rows A, K9 rows B, K8 rows C. These 68 rows form patt and are rep throughout.

BACK
With RB in position set machine for 1x1 rib. Push 173[187:199] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K33 rows. Transfer sts to MB. Inc 1 st. 174[188:200] sts.
Set RC at 000. Program patt 1, set carr to select/memorise for patt and K1 row. Set carr for Fair Isle and K in patt (see colour sequence) throughout. K until RC shows 212[216:224].

SHAPE NECK
Note patt row. Using nylon cord, K 105[113:119] sts at L by hand, taking Ns down to NWP. Cont on rem 69[75:81] sts at R for first side. K2 rows. Using nylon cord, K sts at neck edge by hand taking 10 Ns down into NWP. K2 rows. Using T10+, K1 row. Cast off rem 59[65:81] sts.





CAR. Starting at far left, unravel nylon cord over 69[75:81] sts, taking Ns down to WP. Program patt for noted row. Set carr to select/memorise for patt without K and take to L. Reset RC at 212[216:224] and work L side to correspond with R.
Unravel nylon cord over rem 56[58:58] sts, bringing Ns down to WP and WK.

FRONT
Work as given for back until RC shows 184[188:196].

SHAPE NECK
Note patt row. Using a separate piece of MC, cast off 20[22:22] sts at centre. Using nylon cord, K 77[83:89] sts at L by hand, taking Ns down to NWP. Cont on rem 77[83:89] sts at R for first side. K1 row. Dec 1 st at neck edge on next 6 rows, K1 row. Dec 1 st at neck edge on next and every foll alt row 12 times in all. 59[65:71] sts. K until RC shows 216[220:228]. Using T10+, K1 row and cast off loosely.
CAR. Program patt for noted row. Unravel nylon cord from sts at L bringing Ns down to WP. Set carr to select/memorise for patt without K and take to L. Set carr for patt and work R side to correspond with L.

SLEEVES
Push 96[98:98] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Program patt. Using MC and MT, K1 row.
Set RC at 000. Set carr for Fair Isle and work in patt (see colour sequence) throughout. K4 rows. Inc 1 st at each end of next and every foll 4th row 36[37:37] times in all. 168[172:172] sts. K until RC shows 147[153:153]. Place a marker on centre st and cast off loosely.

CUFFS
With RB in position set machine for 1x1 rib. Push 75[77:77] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K33 rows. Transfer sts to MB. With wrong side facing, pick up sts from below WY at lower sleeve and hang on to Ns, dec 21 sts evenly along the row. Using MT, K1 row. Cast off loosely.

NECKBAND
Join R shoulder seam.
With RB in position set machine for 1x1 rib. Push 143[145:145] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K31 rows. Transfer sts to MB. Using MT-1, K1 row. With wrong side facing, pick up 56[58:58] sts from below WY at back neck, 33 sts from front side neck, 20[22:22] Ns from front neck and 33 sts from front side neck and hang evenly along the row. Using MT, K1 row. Cast off loosely.

TO MAKE UP
Wash and block pieces to correct measurements. Allow to dry completely before steam pressing (whilst still blocked). Join rem shoulder and neckband seam. Fold neckband in half to inside and slip stitch down. Set in sleeves, matching marker to shoulder seam. Join side and sleeve seams.

Fashion Illustration

by Wendy Damon

With the higher art and drawing content of machine knitting courses, or showing, maybe selling your work, presentation and a professional looking illustration are vital. For fashion illustration your drawing does not have to be a work of art, or exactly representational, but it must give all the information the viewer needs to form an opinion.

I hope to show you in the following paragraphs how you can use your computer to help you produce professional looking drawings. Non-computer users don't 'switch off' as many of the ideas can be adapted to drawings made by other means!

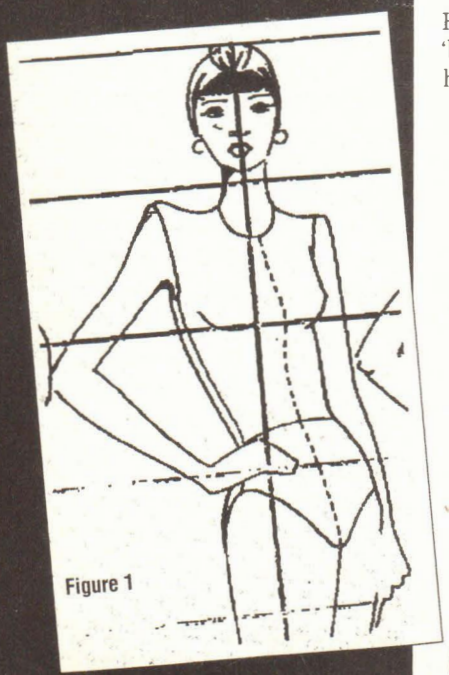


Figure 1

SELECTING THE TOOLS

You will need a varied and flexible drawing program. You must be able to draw curves, circles, straight lines in varying thicknesses, you will need a facility for making 'stamps' or 'brushes' (some 'copy' facilities can work well used as brushes — for instance the paint program which comes with Windows), you will need a 'fill' tool. Colour isn't essential unless you have a colour printer and want to make colour prints. Colour is useful however, even if you will print in black and white, because using a different colour line helps to distinguish the new lines from the old when working. I find Deluxe Paint II fills all these criteria and is very reasonably priced at under £100. I will also be using a black and white scanner. Mine has a resolution of 100-400 dots per inch and 32 grey scales. It was £100 and not by any means top of the range but quite adequate for my purpose.

A GOOD FOUNDATION

How to start. You will need a 'body'! Your local library may well have books on fashion illustration which will be full of 'bodies' in various poses. Magazines and newspaper advertisements often carry line drawings of figures — but try finding one with the least possible amount of clothing on as you will have to undress your body before dressing it again. You can trace round photographs of models but this is the least recommended method as the proportions will be wrong (fashion illustrations are usually disproportionately long in the body and leg). If you can find a line drawing depicting a pullover or cardigan similar to the one you want to illustrate then use that as a starting point. Avoid illustrations with lots of colour or fussy detail, they will only make things more difficult at the next stage. A simple black on white line drawing is by far the best.

SCANNING

The next stage is to scan the drawing into your computer. If you have chosen a fairly narrow drawing this can be done in one scan. If you can't get the whole drawing into the width of one scan you will need to do two scans and merge them. Your scanner will have come with instructions on how to do this. A few tips on scanning — scan slowly and steadily, run the scanner down a ruler or straight edge if, like me, you are likely to wobble off course. If you are going to have to do two scans to get the whole picture, try to do them both at the same speed or one piece will end up longer than the other and they won't merge properly. It might be better to do three scans, one of the main body and one each side for the arms or legs or whatever it is that sticks out. That way the join will not run right down the middle of the body. Use the 'letter' mode for scanning as this will give you the best definition.

Figure 2

TRANSFERRING THE IMAGE INTO THE DRAWING PROGRAM

Once you have the image scanned in, give it a name and save it as a PCX file (or whichever format your drawing program will accept) ready for transferring to the paint or drawing program. You will probably have a drawing package supplied with the scanner and if it is versatile enough then use that. I found Deluxe Paint far superior to the program supplied with the scanner so I always take my scanned image to Deluxe Paint straightaway. (Other Paint programs may have similar appropriate facilities — see note earlier re Windows Paint program.) When you have saved your image, exit the scanning program. Deluxe Paint allows you to pick up PCX files from other directories. To do this is very simple — once in Deluxe Paint, go to 'pict' and select 'load'. In the top bar (A:, B:,C: etc.) click on PCX (by click I mean put the cursor over PCX and click left mouse button). Under that bar, above the scroll box, is written 'C:\dpaint', click on 'dpaint' and that will disappear and the scroll box will now list all the directories in the C: drive.

Scroll through until you find the directory that contains your scanning program. When you find it, click on it and click on 'open'. The directory name will appear above (where 'dpaint' was before you clicked on it). The scroll box will now list all the PCX files that directory contains. Click on the one you want and click on 'open'. Your scanned image will now appear on the screen. To avoid any accidents or heartache I suggest you save this image in dpaint now. Go to 'pict' 'save'. Click on the directory name currently there (your scanning program) to get rid of it. Select dpaint from the list of directories and click on it. Click

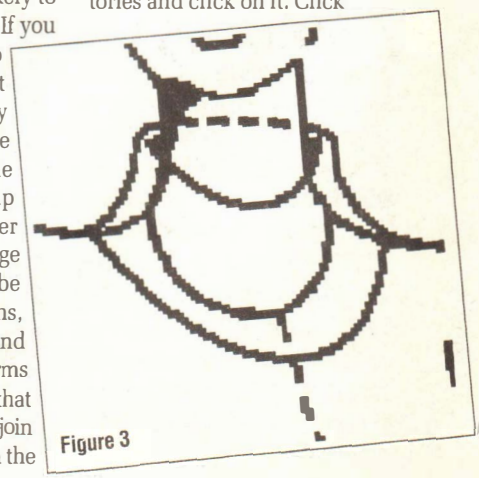


Figure 3

on 'open'. Dpaint is now the directory shown above the scroll box. You are still on PCX in the top bar so change that by clicking on 'dpaint (.LBM)'. Now you can save the image in 'artwork' in the normal way. If you cannot pick up files in this way from within your drawing program use the 'copy' command in DOS to transfer the image.

'UNDRESSING' OR CLEANING UP

Even if you have scanned from a book of fashion illustration blanks, you will almost certainly have lines or marks to remove. My figure had lines across it, put in to show the proportion of head to body (Figure 1). 'Rub out' all these unwanted lines. In Deluxe Paint you can use a brush of the background colour, that is, white, or if you are sure the area you want to remove does not touch any area you want to keep, use the 'fill' tool to fill the area with background colour. Other programs may have similar devices or may have an eraser. If you chose a clothed figure you will need to remove the clothes unless they closely resemble the garment you are going to illustrate. Removing the clothes requires a certain knowledge of anatomy and some guesswork which is why tight fitting or minimal clothing is best. If you have decided to keep the clothes to use in your final illustration, then you may still need to remove the fabric design or surface details. Don't go mad when removing lines, consider each one carefully — it is useful to have body points such as centre front, waist, armhole etc. marked. My figure has these lines drawn on and I have left them to help me when placing the clothes (Figure 2).

A SAVE IN TIME!

I suggest you save your drawing at regular intervals. Cleaning the drawing up can take time and you will weep with frustration if a power cut wipes away all that work (I know!). Regular saving also means that if you make a mistake or erase the wrong line, you can go back to a recently saved image without losing a lot of work.

When you have finished the cleaning up process save the image to a name unconnected with the garment you are going to put on it. Do this at this stage with all the figures you use and you will gradually build up a library of fashion figures, ready for use. Keep your library backed up on a floppy disc — just in case. It has been suggested to me that I keep my work on two floppy discs, one to be kept at a separate address in case the house burns down! Well there's careful and there's just plain paranoia!

DRESSING

I realise that it may seem to have taken an awful long time to get to this stage and you're beginning to wonder if it's worth it. Remember that the process up to this point will only have to be done once for each figure. Once it's on file you simply have to call it up when you want to do a fashion illustration.

There are a few basic points to remember when you are dressing your figure.

The body is round so remember that the collar carries on around the back of the neck. Actually draw it in around the back if it helps you to visualise it (Figure 3). You can rub out the unwanted bit when you have finished. The same applies to the cuffs and rib bands. You will notice that when drawing the rib band I have followed the curve of the waistline.

THE EFFECTS OF GRAVITY

Gravity affects our clothes and they will tend to hang down; having said that you can introduce the feeling of movement by making skirts and coats swirl. My model is leaning back slightly. This will make the jumper lie flat against her front and hang away from her body at the back.

Avoid using straight lines as far as possible — even when representing straight lines. They make the drawing look stiff and unnatural. I have used the curved line tool to draw every line, even the apparently straight ones. Using this tool allows you to adjust the curve until it looks right.

HIDING THE BODY!

Using the lines already on the figure as a guide and using a contrasting coloured, fairly wide line; draw your garment on to the figure (Figure 4).

When you are satisfied with the outline you can remove the body underneath. Since you have used a different colour for the new lines you should have no problem in distinguishing the old lines to remove them. When you have removed all the unwanted lines, 'fill' the new lines with black. Having removed all those confusing lines you can now check again that the figure looks right. I realised with my figure at this stage that the jumper would be caught against her body where she has her hand on her hip so I did a new line to put that right (Figure 5).

Figure 4

Figure 5

You now have a dressed model, just waiting for garment details to be added — but for this month, she will have to stay dressed in this plain and simple style — next month we'll add some patterning to the garment.

My scanned image was taken from a book called ***Fashion Design*** *by Patrick John Ireland. It was published by Cambridge University Press, by whose kind permission we reproduce the scanned image. It is now out of print, but you may be able to obtain it from the library — the ISBN number is 0 521 21993 0.*

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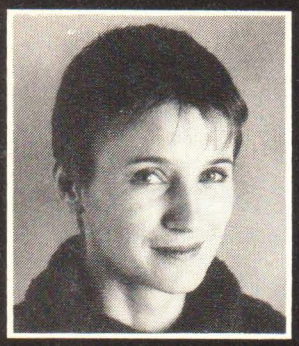
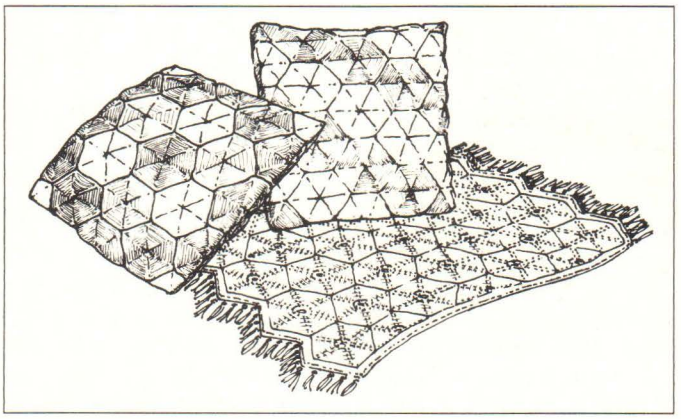


A new series looking at fabric ideas suitable for soft furnishings by Betty Barnden. This month she starts with patchwork ideas

Fabrics and Furnishings



Take a simple unit piece, like our patchwork hexagon (see the cover on page 65) and use it in a multitude of ways. Vary the size, colour, texture and pattern to create your own individual designs. Here's how.

When designing any article there are two main points to consider :

Purpose

Appearance

PURPOSE

This will affect your choice of yarn. For the cover, I chose machine washable pure wool — machine washable for obvious reasons, and pure wool for warmth and lightness. This King Cole yarn is also specially treated to make it Anti-Tickle, making it particularly suitable for baby items.

For a cushion cover or other article which needs to stand up to heavier wear, I would use a firmer yarn, perhaps a tweed, or a wool/cotton combination. On the other hand, a bedspread is not normally rubbed or stretched in use and so could be made in almost any yarn. A travel rug needs to be both tough and machine washable, so acrylic yarn or a wool/acrylic mixture would be a suitable choice.

APPEARANCE

This will determine your choice of colours and their arrangement.

I used bright colours for the cover, just because I like them! But you could equally well make the same design babyish in pastels. I chose three colours which balance each other (so that none is darker or lighter than another) and arranged them in a repeating pattern.

A cushion cover or other article for the home should obviously be made in colours to fit the scheme of the room for which it is intended. It is quite easy to take lots of wool samples into your living room and choose the colours you want right there on the sofa, and you can do the same thing if you're making something for a friend, but if you want to sell in a shop or craft fair it can be more difficult to choose appropriate colourways. Look at the furniture displays in local shops and department stores to see how the colours are grouped together: neutral browns and greys, or rich dark jewel colours for living areas; clean bright colours for kitchen/ breakfast rooms and children's rooms; soft pastels for bedrooms and bathrooms. A patchwork design would not really suit a sophisticated living area, but it would be appropriate for a 'cottage' interior and also for many kitchens and bedrooms.

At the same time as choosing your colours you need to consider their arrangement. A large rug or bedspread gives scope for a pattern on the lines of Diagram A, with a central 'motif' and a border. The cover design has a regular repeating pattern. The two cushions in the sketch show other possible schemes: shown at the left is a cushion in three colours, arrangement as Diagram B, while the cushion on the right uses the two-colour hexagon together with plain hexagons in a third colour, arranged as Diagram C. A cot cover or blanket could be made in one or more pastel colours, adding a short fringe to the crochet edge as shown; the lacy hexagon would be suitable.

You might prefer to work in a more random manner. Why not make a few hexagons every time you make a garment in a suitable yarn? Arrange them in any way you fancy and make a bright and cheerful picnic rug.

TO SUM UP THE PROCESS

Work out the overall size of the article you wish to make, and draw the hexagons in diagram form (squared paper is a help here). Decide on the colours you wish to use and their arrangement, then colour in your diagram with crayon. Count the number of pieces in each colour needed to make up your design. As a rough guide, 50g of the 4 ply yarn used for the cover made six hexagons.

THE PATCHWORK COVER

This pattern was written for Japanese standard gauge machines, *but* the basic shape can be used on all makes and gauge of machines. Select the most appropriate HP method for your machine (for instance, Passap/ Pfaff machines can use the BX setting, with pushers in WP behind needles which are required to knit and taken out of work behind stitches

DIAGRAM A

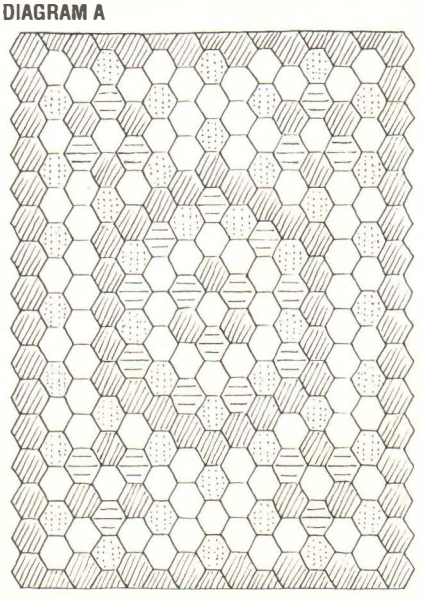


DIAGRAM B

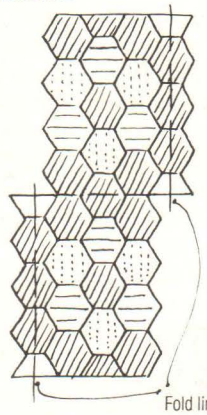
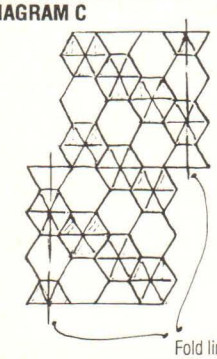
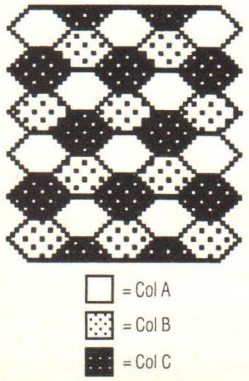
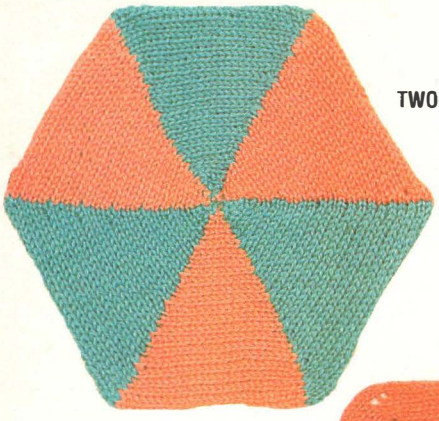


DIAGRAM C

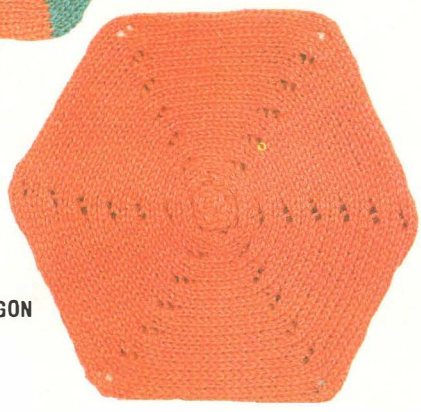


Hexagon arrangement for cover





TWO-COLOURED HEXAGON



LACY HEXAGON

which, according to the pattern are in HP). If using a different gauge of machine, note that your tensions may vary, which would affect the finished size.

Amendments to the basic hexagon method for the multi-coloured and lacy hexagons are given at the end of the pattern instructions.

***YARN**: King Cole Anti-Tickle 4 ply Wool*
***FIBRE CONTENT**: 100% Wool*
***COLOUR**: We used Shade 146 Coral (A), Shade 10 Amber (B) and Shade 63 Green Ice (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley BD16 2AX*

SIZE
Approximately 80 x 62cm

MATERIALS
King Cole Anti-Tickle 4 ply Wool
Approximately 90g in each of A, B and C.
3mm crochet hook

MAIN TENSION
Each hexagonal piecemeasures 13.5cm across (from centre of one side to centre of opposite side), after finishing (tension dial approx 8).
Tension must be matched exactly for finished size as given (see note at beginning of pattern) to be achieved.

ABBREVIATIONS
See page 50.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

HEXAGONAL PIECE
Work 10 in each of A and B. Work 8 in C.
Push 24 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. **Using A, B or C and MT, K1 row. CAR.
Set RC at 000. Set carr for HP and push 21 Ns at L to HP. *(K1 row. Always taking the yarn round the first inside N in HP, K1 row. Push 3 Ns at L to UWP). Rep instructions in brackets 7 times in all. All Ns in WP. K2 rows. CAR. (Push 3 Ns at L to HP and K1 row. Always taking the yarn round the first inside N in HP, K1 row). Rep last instructions in brackets 7 times in all. 21 Ns at L are in HP. CAR*. RC shows 30**. Rep from * to * 5 more times. RC shows 180. CAR. Set carr so HP Ns will K and K1 row. Pick up loops of first row in main yarn and hang evenly on to corresponding Ns. Cast off from L to R.
Using end of yarn from cast on edge (at centre), gather up centre of hexagon, 2 sts in from edge, pull tightly, with excess fabric to knit side of work and secure.

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HALF HEXAGON

Work 4 alike using C.
Push 24 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using C and MT, work an 'e' wrap cast on from L to R. Work as given for hexagon from ** to **. Rep from * to * twice more. Set carr so HP Ns will K and K1 row. Cast off.

TO MAKE UP

Join hexagons and half hexagons as shown in diagram. Pin out carefully, knit side up, on a flat surface and steam press to correct measurements.

CROCHET EDGE

With right (purl) side of work facing, using a 3mm crochet hook and C, start at one corner. Work in double crochet all round edge; on short sides take approx 2 sts for every 3 sts of knitting; on long sides take approx 1 st for every 2 rows and at outward corners work 3 times into the same place, whilst at inside corners work 3 sts together. End first round with a slip stitch into first double crochet.

Second round: Work in double crochet. Inc 2 sts at each outward corner and dec 2 sts at each inside corner as before.

Third and fourth rounds: Using B, work as given for second round.

Fifth round: Using A, work as given for second round. Fasten off.

HEXAGON VARIATIONS

A lacy hexagon will result if yarn is *not* taken round the first inside N on HP sections.

Colours can be introduced either at completion of each triangle section, or for more colour, each half triangle section (i.e. at the position when Ns are either just starting to be pushed to HP or just returned from HP).

There are a lot of potential colour arrangements within the pattern, which will become obvious as you make the hexagons.

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